JULY 1956 50 CENTS

7 dance MAGAZINE

In this issue:

Hollywood: "The King and I"
Broadway: Season's Roundup
Las Vegas: The Strip for Action

Yuriko as Liza crossing the ice

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NEWS of Dance and Dancers

BALLET THEATRE SUMMER CO.

For a tour of strawhat theatres, **The Ballet Theatre** has assembled a summer-size co. of 14 headed by **Nora Kaye, John Kriza, Lupe Serrano, Ruth Ann Koesun and Scott Douglas.** In each of several 1-week stands the group is presenting 2 programs. 1st part of the week they dance "Pas de Deesses," the "Coppelia" pas de deux, "A Streetcar Named Desire," and "Interplay." 2nd bill is "Designs with Strings," "The Combat," the "Black Swan" pas de deux, and "Fancy Free." (For dates see Calendar of Events.)

PERSONALS

Maria Tallchief, prima ballerina of the NYC Ballet, was married to Chicago construction engineer Henry D. Paschen, Jr., June 3 in Wilmette, Ill.

The stork is due to visit 2 members of the Martha Graham Co.: **Linda (Mrs. Stuart)) Hodes,** and **Patricia Birsh** (Mrs. William Becker).

RUTH ST. DENIS FILMS

A series of color films of "White Jade," "Cobra," and several of her other historic dances were being made in NYC during June by **Ruth St. Denis.** The project, being carried out by a co. organized by dancer **William Skipper,** will eventually include movie documentaries of other stars. Theatre photographer Marcus Blechman was director for Miss St. Denis. Films are expected to be ready for museums, schools and general release this Fall.

BALLETS FOR ROYALTY

Seen in Monte Carlo during the Prince Rainier-Grace Kelly wedding festivities: **London Festival Ballet** — "La Esmeralda," "Etudes," "Hommage a la Princesse" and "Prince Igor;" **Paris Opera Ballet** — "Divertissement a la Cour," the Pas de Quatre from **Lifar's** "Variations;" **Margot Fonteyn and Michael Somes**—"Princess Aurora" Pas de Deux. In addition, **John Taras** staged a ballet masque, "Fanfares pour le Prince." Performances took place in the Int'l. Sporting Club, in the palace courtyard, at the Theatre de Monte Carlo and in the Louis II Stadium.

NEW BALLET CO. IN FRANCE

"Ballets 1956 des Etoiles de Paris," a new co. under the artistic direction of **Irene Lidova,** was announced for a June debut at the Festival of Lyons. Leading dancers are to be **Veronika Mlakar, Claire Sombert, Tessa Beaumont, Milorad Miskovitch, Milko Sparemblek and Vassili Sulich.**

ALONG BROADWAY

Michael Kidd, Norman Panama and Melvin Frank, producers of the forthcoming B'way musical, "Li'l Abner," due to rehearse in Aug., have begun auditions in NYC. Mr. Kidd will choreograph and direct the comic-strip denizens of Dogpatch . . . A new revue, "High Heels," is announced for a mid-Sept. Main Stem opening. **Ted Cappy** will be choreographer. . . **Alex Romero** will stage dances for "Happy Hunting," the musical which brings Ethel Merman back to B'way in Dec. . . . NYC's giant new Coliseum was scene of a musical production with an industrial angle. Titled "Lo and Behold," the show was part of the Sewing Fashion Festival. Edith Adams was star and **Paul Godkin** the choreographer.

INTERNATIONAL NOTES

Alicia Markova spent a short period in NYC after her season in Brazil. On June 2 she left for a brief vacation in London. Her 1st summer engagement will be July 10 in a Ballet Rambert production of "Giselle" at the Eisteddfod Festival in Wales. **Milorad Miskovich** will dance Albrecht. On July 15 the ballerina pays her 1st visit to Israel, where she makes 9 appearances, in Tel Aviv, Jerusalem and Haifa, with the Israel Philharmonic. Performances will be benefits for the new Frederick Mann Aud., due to open in Tel Aviv in '57.

Frederic Franklin takes a leave of absence from **Ballet Russe de Monte Carlo** this summer to be **Alexandra Danilova's** partner on her 8-week tour of So. Africa. He substitutes for **Michael Maule,** recovering from a siege of hepatitis. Also to be in the Danilova group are **Sonia Tyven and Robert Lindgren** . . . **Marina Svetlova** flew to London May 26 for a tour which includes England, France, Italy, Switzerland, Sweden, India and Singapore. She returns for US engagements in late Fall.

William Dollar returned June 15 to NYC after a 5-month stay in Iran where, with US State Dept. cooperation, he has been organizing a ballet school in Teheran. It

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(continued from page 3)

is expected he will be invited for another stay to launch an Iranian nat'l. ballet co. This summer Dollar teaches at the **Ballet Theatre School . . . Lavinia Williams,** Dir. of the Haitian Inst. of Classic and Folkloric Dance in Port-au-Prince, has been invited by the Puerto Rican Gov't. to appear with her co. for a 4-week engagement beginning in mid-July . . . **William Burdick, Zebra Nevins and Philip Salem** appear in July during a Seminar on American Culture at Nice, France, under the sponsorship of the U.S. Information Agency. The trio will give lecture-demonstrations and dance works choreographed by Mr. Burdick.

SUMMER CIRCUIT

Mia Slavenska, following her return from teaching at the **Rozelle Frey** studio in Los Angeles, was scheduled to premiere "Medea," a solo choreographed for her by **Charles Weidman,** on the opening bill of the Jacob's Pillow Festival June 29-30. She appears July 2-22 at the Highland Park, Ill., Music Theatre in "Out of This World," and July 23-Aug. 5 she dances in Kansas City in "The Chocolate Soldier" . . . **Anthony Nelle** is at work on his 10th season as choreographer for the St. Louis Municipal Opera. Guest dance stars during July include **Patricia Bowman, Christine Mayer, Jacques d'Amboise, Peter Conlow, Coles & Atkins, Melissa Hayden, Judi Royce** . . . **Don Farnsworth** has the dance lead in "Plain and Fancy," opening July 9 at the Louisville, Ky., Amphitheatre. He then goes to engagements in "The Student Prince" beginning July 24 at Lambertville, N. J., and Aug. 6 at Camden, N. J. . . . **Geoffrey Holder** and **Donald McKayle** are among the dancers in Guy Lombardo's "Show Boat" at Jones Beach, LI.

Gene Nelson will be choreographer and co-star with Benay Venuta, of "Pal Joey" at the LaJolla, Calif., Playhouse July 23-Aug. 5 . . . **Dolores Pallet** is choreographer of the Aquashow at Flushing Meadow Park LI . . . The June 29 opening program of the Harmony Country Club, Monticello, NY, lists **Paul Draper, Sinda Iberia, the Donohue Ballet Repertory, Norton & Patricia, the Rogers and Bill Wayne** . . . The **Philadelphia Ballet Guild,** directed by **Antony Tudor,** was booked to perform Mozart's "Les Petits Riens" June 24 at the Paper Mill Playhouse, Millburn, N. J. . . . The **Nat'l. Ballet of Canada** goes into the Carter Barron Amphitheatre, Washington, D.C., for 2 weeks beginning Aug. 4 . . . The **Boston Dance Theatre** has formed a co. which tours the East and Mid-West in July and Aug. Featured production will be "Hudson River Legend," with director **Jan Veen** as Ichabod Crane.

With "The King and I" the **U. of Utah Theatre Ballet** gives its 1st production without imported dance leads. Utah dancers **Ron Ross** and **Kay Ford** will be featured in **Willam Christensen's** 'Uncle Thomas' ballet sequence in the July 2-7 performances of the musical in Salt Lake's Stadium Bowl.

AIRBORNE EDITORS

DANCE Magazine's Editor **Lydia Joel** was due to fly to Madrid June 20. On her 2½-week European visit she will survey dance activities in Spain, Italy and Greece. Assoc. Ed. **Doris Hering** returned to NYC June 18 after covering festivals in Copenhagen and Stockholm and a short vacation in Pairs.

EAR TO THE GROUND

Jenny in "The Three Penny Opera" is a role which attracts dancers. Latest to join the long-run Theatre de Lys engagement is former Ballet Theatre soloist **Katharine Sergava.** Her predecessors have been **Lotte Lenya,** who began as a dancer, and **Valerie Bettis** . . . **Walter Nicks** has been awarded a John Hay Whitney Foundation Opportunity Fellowship. The young dancer-choreographer will spend a year in Latin America looking for new song and dance material which reflects the culture of the Caribbean and Brazilian peoples.

Gian-Carlo Menotti, on commission from the Elizabeth Sprague Coolidge Foundation, is writing a madrigal opera, "The Unicorn, the Gorgon and the Manticore," for performances at the Library of Congress in Oct. Entire action will be portrayed by 12 dancers in front of a choral group. **John Butler** will choreograph.

Carmen Amaya and her troupe began an encore engagement at NYC's Chateau Madrid June 7 . . . **Lawrence Wichtel** presented his new dance co. in 4 original ballets June 16 at the Davenport Theatre, NYC . . . Flamenco dancers **Soler and Camargo,** formerly with Jose Greco, recently headlined shows at the Chateau Madrid and the Stagecoach Inn. They appear this month in Montreal and Quebec . . . **Rania Avdeopoulou,** a Fulbright exchange student from Greece, has been studying at the **Martha Graham School.**

Job Sanders, as a result of the success of his "Streetcorner Royalty" for Ballet Theatre's Workshop, has been commissioned to do a work for **Alexandra Danilova's** concert co. In Victorian style, the ballet will be for 4 people, to music by Faure. Sanders and his wife, **Sonia Arova,** will premiere a new pas de deux at the Jacob's Pillow Festival July 11-14. In the Fall they tour the US 1st with **Nora Kovach** and **Istvan Rabovsky,** then join the tour of **Ruth Page's Chicago Opera Ballet** . . . **Merce Cunningham** on the same Jacob's Pillow bill with Sanders and Arova, is also preparing a premiere for his group: "Nocturne," to music by Satie.

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NOTED CRITIC DIES

Cecil Smith, music critic of the London Express, died in London May 29 at the age of 49. Before going to England, Mr. Smith was Editor of "Musical America" and, previously, Professor of Music at the U. of Chicago. His writings included many distinguished treatises on the dance. He was a contributor to DANCE Magazine's volume, "25 Years of American Dance."

YOUNG DANCERS ON TV

Pupils of NYC's **School of Performing Arts** were booked to dance **Lillian Moore's** "Bavariana" ballet on the CBS-TV "Carousel" program June 23. The dance was seen on the school's recent recital program at Hunter playhouse . . . NBC-TV's "Children's Hour" on June 10 featured a history of ballet. Incidentally, several of the children's productions staged on the show this season by **Nina Tinova** will be restaged by her at the convention of the **Chicago Nat'l Assn of Dance Masters.**

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DANCE SCENE USA

"Choreo '56," the 9th modern dance season of the **Lester Horton Dancers** of Los Angeles, was premiered June 15 & 16 and launched a series of week-end performances in the co.'s Dance Theatre. Since Mr. Horton's death, the group has been directed by **Frank Eng.** New program included a revival of Horton's "Liberian Suite," re-staged by **James Truitte,** and 3 new works: "Mirror Mirror," by Mr. Truitte, "Medea," by **Don Martin,** and "Cha Cha Cha," by **Yvonne de Lavallade.**

A Southern Methodist U. faculty grant has enabled **Toni Beck,** DANCE Magazine's Dallas correspondent, to study this summer with **Hanya Holm** in Colo. Springs . . . **Robert Blake,** faculty member of **Virginia Tanner's Conservatory of Creative Dance** in Salt Lake City, is recovering from injuries received in an auto accident while returning from the Tanner co's April visit to Carmel, Calif . . . Plans are being formulated for a ballet club in Philadelphia similar to the NY Ballet Club. Persons interested may contact Gerald D. Harnett, 224 E. Sedgwick, Phila. 19.

Pauline Koner, Elizabeth Harris, Lucy Venable, representing the US; **Wasistro** and **Koentjoro,** from Indonesia; and **Bhanumathi and Bhaskar,** representing India, danced May 15 in Washington, D.C., at a UNESCO conference on Asian-American cultural relations. **Doris Humphrey** spoke on "The Drama of Dance as a Universal Language."

The new ballet group of the **Rosinger Opera and Operetta Guild,** Paterson, N. J., danced Delibe's "La Source" May 5 with the Paterson Symphony. Choreographer was **Dolores Mitrovich** . . . 12th edition of "The Music Box Revue" June 15 in Chicago's 8th St. Theatre was choreographed by **V. Andre** . . . **Mara Lysova** choreographed and danced the role of Susan in the Ventura County Opera's Spring production of "Finian's Rainbow," performed at Ojai and Oxnard, Calif. . . . The **Creative Arts Group** of West Orange, N. J. showed children's work in music and dance at a Father's Day Festival June 17.

Modern dancer **Iris Mabry,** with pianist **Ralph Gilbert,** tours colleges in Minn. and Wisc. July 5-Aug. 6.

Highlight of the July 1 concert of the **San Francisco Contemporary Dancers** will be the premiere of "A Handful of Darkness, A Handful of Light," a 40-minute suite to Shostakovich music. Next April the co. will give 2 performances and a master class as part of the centennial celebration of San Jose State Coll.

SOUTHERN CALIFORNIA NOTES

Ruth St. Denis spent 6 weeks of vigorous preparation before going to NYC to film several of her best known solos. Her routine included daily barre, special foods, etc. **Dorothy Lee** ripped costume seams daily to keep up with the diminishing St. Denis figure. **Pearl Wheeler,** veteran of the '24-'26 Denishawn Oriental tour, made a handsome new costume for "White Jade," which was born on that tour. The great lady was packed off looking her absolute best.

Meanwhile at the St. Denis Theatre Intime, **Karoun Tootikian** presented a Hindu program, the 1st of 8 monthly performances . . . Throughout May **Archie Savage** continued to polish his program, titled "Danza Criolla," which he will give in Europe, with week-end performances at Jeni LeGon's Playhouse in West L.A. . . . **Audrey Share's** summer plans include study in Aug. and Sept. at the Royal Academy in London. On May 26 she presented her dancers in a Long Beach variety program.

Following its month in San Francisco, "Rosalinda" is due for a TV presentation July 29. Choreographer **Todd Bolender** leaves immediately after to rejoin the NYC Ballet for its European tour rehearsals. . . The Fine Arts Theatre in L.A. reported "above average business" for the run of The Russian "Romeo and Juliet."

John Dougherty

LONDON DATELINES

Ballet Theatre will dance in London at Covent Garden Aug. 20-Sept. 1. The Americans are eagerly awaited, for they have been much beloved since their 1st appearance here back in 1946.

Covent Garden dates now are announced for the **Bolshoi Ballet:** Oct. 3-27. They will bring "Le Lac des Cygnes" (a new production being mounted this summer), "Romeo and Juliet," "Giselle" and "The Fountain of Bakhchisarai." Leading dancers will be **Galina Ulanova, Raissa Struchkova and Maya Plisitskaya.**

The Sadler's Wells Ballet dances at the Edinburgh Festival Aug. 20-Sept. 1, presenting on Aug. 27 the world premiere of Bartok's "The Miraculous Mandarin," choreo. by **Alfred Rodrigues,** with scenery and costumes by Wakhevitch. Then they do a London season (Sept. 4-29) which includes the 1st performance of **John Cranko's** 3-act "The Prince of the Pagodas," with a score specially commissioned from Benjamin Britten. **Svetlana Beriosova** and **David Blair** have the leads. After a provincial tour (Oct. 1-Nov. 3), the Co. goes to Moscow to dance at the Bolshoi Theatre Nov. 14-Dec. 8.

The Hungarian State Co. of Dance, Song and Music was presented here by Peter Daubeny for 6 weeks from June 4. Vigorous and colorful, the program was nevertheless repetitive and, by the intermission, most people had had just about as much gypsy dance and song and Hungarian rhapsodies as they could take. Said the "Times" critic: "A splendid gypsy orches-

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CALENDAR OF EVENTS

JULY

New York City:

July 12 Lewisohn Stadium, 8:30	Maria Tallchief & Andre Eglevsky

Across the Country:

JACOB'S PILLOW DANCE FESTIVAL, Lee, Mass.

July 5-7	Dokoudovsky-Stroganova Ballet Myra Kinch & Co. Ruth St. Denis
July 11-14	Sonia Arova & Job Sanders Merce Cunningham & Co. Carola Goya & Matteo
July 17-21	Melissa Hayden & Francisco Moncion Myra Kinch & Co., with Ted Shawn Geoffrey Holder & Co.
July 24-Aug. 11	San Francisco Ballet

BALLET THEATRE DANCERS

July 5, 7	Ellenville, N. Y.
July 9-14	Easthampton, N. Y.
July 16-21	Ogunquit, Me.
July 23-28	Mountain Home, Pa.
July 31-Aug. 4	Boston, Mass.

BALLET RUSSE DE MONTE CARLO

July 16-18	Los Angeles, Cal.
July 30, 31	Santa Barbara, Cal.

MARIA TALLCHIEF & ANDRE EGLEVSKY

July 17	Buffalo, N. Y.
July 18	Cleveland, Ohio
July 30-Aug. 12	Los Angeles, Calif. (in "Student Prince")

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July 6, 7	Ipswich, Mass.
July 12, 14	Ellenville, N. Y.

PAUL DRAPER

July 25, 27	Stratford, Ont.

DANCE DRAMA CO.

July 1	Eau Clair, Wis.
July 3	Carbondale, Ill.
July 5	Cedar Falls, Ia.
July 8	DeKalb, Ill.
July 9	Normal, Ill.
July 10	Stephens Pt., Wis.

(continued from page 5)

tra discourses the Czardases and the "Hora Staccato," and even the 2nd Hungarian Rhapsody of Liszt, that we have come to associate with food and drink . . . it seemed wrong to be sitting attentively in the stalls of the Palace Theatre, far from knife or fork . . ."

The Sadler's Wells Theatre Ballet, after taking good ballet to provincial cities the better part of the year, gave a 3-week season at their home theatre from May 29. It was a highly concentrated affair, such as London seldom experiences, for we are used to having the Wells Co.'s with us for long months at a time. This group of dancers provided a genuine tonic of youth and enthusiasm. There may be less polish than at Covent Garden, but there is abundant vitality and there are signs of budding talent right through the Co. Most of the former principals have now transferred to Covent Garden, but they have ben replaced so well by promotions that the quality remains. **Kenneth MacMillan** revived his Stan Kenton ballet, "Somnambulism," an interesting novelty, and created a new ballet, "Solitaire," which was pure enchantment. Concerned only with the dance games of a solitary young woman and her temporary playmates, it was young, funny, gay and endearing and packed full of lively choreographic ideas. Freshly decorated by Desmond Heeley and with warmly danceable music by Malcolm Arnold, it was an immediate hit. **Margaret Hill,** as the solitary one, **Sara Neil** as an extrovert young woman, **Donald Britton** and **Michael Boulton** as cheerful young men, and **Donald Macleary** as a more romantic intruder were all perfect. MacMillan, who has made enormous progress during his 2 years as a choreographer, was honored June 7 with an "all-MacMillan evening." Alfred Rodrigues, who also has a new fairly-tale ballet in the repertory, "Saudades," was similarly honored June 14. Rodrigues' work is more violently dramatic than MacMillan's, less original dance-wise. But they are excellent foil for each other.

Nadia Nerina and **Alexis Rassine** are making a 4-week tour of large provincial cities during July, presenting "Ballet Highlights," accompanied by 2 concert pianists. It is indicative of the popularity of ballet in Britain that these 2 dancers are giving 6 performances weekly in each of the 4 towns they are visiting. This contrasts strongly with America where even a full-scale ballet co. can stay in very few centers for as long as a week.

Violetta Elvin has announced her intention of retiring from the stage, that she will marry and live in Italy. Her farewell performance June 23, the final night of the Sadler's Wells London season, was an emotional event, for she has a great public in London who will miss her sadly. A few weeks previously she had given some memorable performances in "The Firebird," a role that magnificently suited her Russian temperament and displayed the beautiful fluid quality of her arm movements.

June 9 may go down as a landmark in British Ballet. On that afternoon **Elaine Fifield** danced Odette-Odile in "Le Lac des Cygnes" for the 1st time at Covent Garden. It was a performance of extraordinary beauty and accomplishment: for sheer dancing power and quality of movement Fifield has no rival at Covent Garden. She is petite and elegant, and it will take time for her to project fully as a personality and an interpretive artist, but all the feeling is there and she is the kind of "natural" dancer that occurs sometimes less than once in a generation. She danced with David Blair, who is shooting rapidly into the international ranks of outstanding male dancers. Together, they seem fully capable of carrying Sadler's Wells through the next phase of its history.

Mary Clarke

CHICAGO NEWS

Performances of new works May 18-20 by **Ballet Guild of Chicago** were given an added fillip by Ballet Russe's **Irina Borowska** and **Alan Howard.** They danced the waltz from "Gaite Parisienne" with grace and style. **Dom Orejudos** proved an exciting new choreographic talent with "The August Witch" (1st produced for the **Ellis-DuBoulay** workshop). In the story a boy seeks out a witch who has stolen his sweetheart's eyes, becomes enamored of the strange creature who has a retinue of unicorns and a phoenix. The work, which conveys an atmosphere of mystery, has inventive choreography which flows easily. Only discordant note is the too-grand Beethoven accompaniment. **Bonnie Black** was strong and gave an air of evil in the title role. **Hy Somers** was a properly romantic youth, and **Betsy Herskind** danced with beautiful line as the sweetheart. Most attractive material, and beautifully danced, was for **Pat Heim** and Orejudos as unicorns and for **Etta Buro** as an airy phoenix.

Charles Bockman, who has choreographed a number of fine ballets for the Guild, came a cropper on the autobiographical "The Flame." The story of a dancer's persistence in spite of paralysis is moving but, told literally, it is not a ballet. The piece ended with a beautiful pas de deux danced fitly by **Jane Bockman** and **Kenneth Johnson.** Mr. Johnson was sincere in the leading role and Miss Bockman is always lyric and tasteful. **Marilyn Oden** was attractively cast as a ballerina.

Loyd Tygett's "The Comedians" was repeated with great success. There were some improvements in an already fine work, most notably a parody of the dance of Salome by **Jane Krane,** who can combine grace with hilarious comedy. The strong cast included Etta Buro, Jane Bockman, **George Schick,** Betsy Herskind, **Rita Nessman, John Widmer and Jean Kulak.**

The **Allegro Ballet Ensemble** gave a handsome, well-rehearsed program June 3. All ballets, except "Les Sylphides," were choreographed by **Lorna Mossford. Ester Adelman** was outstanding, and little **Yvonne Espejo** is a talent to watch.

The **Allied Arts Dance Series** has announced next season's events here: **The Yugoslav Kolo Dancers, Ballet Russe de Monte Carlo, Ballet Theatre and Ballets Basques de Biarritz.**

A new regional ballet has been started at Rockford, Ill., under direction of **Gary Roberts.** At their 2 initial June concerts they were scheduled to present "Peter and the Wolf," "Les Sylphides," "Valse Triste," "Dance of the Hours," "Serenade" (Mozart), "Christmas Eve" (Tschaikowsky), "Nocturne" (Debussy) and "Le Printemps" (Glazounov).

The **Dance Council of Chicago** and the **Women's Div. of Phys. Ed. at the U. of Chicago** presented a modern dance demonstration May 20. Participating were groups from Barat Coll., the U. of Chicago, the U. of Ill. and Geo. Williams Coll.

Michael Meehan shows superb movement quality and dance style as star of the new skating show at the Conrad Hilton Hotel. Choreographer is **Bob Frellson . . . Mary Ellen Moylan** had a big success in the Metropolitan Opera's "Fledermaus." The corps de ballet included **Zachary Solov,** who jumped in for an ailing dancer . . . Merriel Abbot has imported some enchanting youngsters, the **Trio Capricho Espanol,** into the Palmer House's Empire Room, where their flamenco work is being heartily applauded. **Juan Soriano** is a smoldering volcano who erupts to good effect.

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IN THE NEWS

Jack B. Mitchell

NEW UNIV. DANCE DEPT.: Gilbert Reed, assisted by wife Nancy Reed, inaugurate a Dance Dept. in the School of Music of the U. of Indiana next fall. He has recently been released from the Army, she has been on the Juilliard faculty. The Reeds proceed to Bloomington this month to choreograph "South Pacific" and "Annie Get Your Gun" for the Summer Workshop.

Jac Holzman

TV BALLET SERIES: NYC's NBC station, WRCA-TV, this summer launches an important ballet 'first,' a series of 6 half-hour programs, Suns. at 2:30, by the teenage Westchester Ballet Co. Each telecast features an original ballet choreographed by group's director, Iris Merrick. Included will be "Peter and the Wolf," shown in rehearsal above, with Sandra Santry (on ladder) as the Bird, Denise Ferry as Peter.

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SEASON IN REVIEW

BY DORIS HERING & WALTER SORELL

REVIEWED BY DORIS HERING

di Falco and Company
Carnegie Recital Hall
May 1, 1956

There has been a mystifying change in di Falco. A few seasons ago, he had a quickness and an alertness that marked him as a dancer of promise, especially in the Spanish idiom.

Now, in his first New York concert with a company of his own, the promise has been overshadowed by mannerism. Whether his dancers were doing a Javanese *Djoged Miraga* or an Indian *Chidambaram;* whether they were Spanish cowboys *(Vaquero)* or Aragonese peasants *(Rondalla Aragonesa);* they did not seem concerned with the real essence of dancing. Instead, they made pretty pictures.

These faults were emphasized in di Falcos' own performing. In his *Three Dances* (Mompou) and in his *Soleares* there was an angry face, but no tautness of the back, no smart lift of the legs, to bear out the anger. And in several of his oriental dances, he seemed more concerned with singing or reciting than with communicating with his whole body.

Of the four company members, Mariano Parra showed an incipient feeling for ethnic dance. The works not choreographed by di Falco were by La Meri.

Midi Garth and Company
92nd Street "Y"
May 5, 1956

Midi Garth has a unique gift for condensation. She observes the world about her, lets it have an impact upon her, and expresses the result in tightly knit dance images. These images are not grandiose in their beauty. They speak with a small voice. But it is emotionally convincing.

Her new group work, *City Square* (Brant), consisted of two basic movement motifs—a repeated one-legged stride and squared arms with beating fists. The feeling they produced was one of quiet drivenness, of relentless journeying toward a non-existent goal. And as the dancers went on their mechanical way, flanked by piled up cubes for decor, they seemed to extend through a whole day, a city day that finally led to quiet.

The same almost gaunt simplicity characterized Miss Garth's new solo, *Penalty* (Debussy). Here, like a figure in a Bernard Buffet drawing, she stood upstage, crucified. The Spanish-sounding music strummed more intensely, and she dropped to the ground, arms circling. She ended in a wide knee-bend, arms outstretched, hands opening and closing convulsively. The mood evoked was of final torture, perhaps of a Joan of Arc.

In the third of her new works, a solo called *Time and Memory* (Vivaldi), Miss Garth sought a lyric mood, with the movement rounded and sustained, rather than sharply blocked off. And she was less successful, principally because she lacks this essentially feminine quality in her technical vocabulary. The dance resembled a pavane in its slow walk and high opening arms.

The program was imaginatively lighted by Thomas Skelton, sensitively accompanied by David Tudor. And throughout, Miss Garth's performing style indicated a welcome increase in sophistication. Assisting dancers were Baird Searles, Lois Schlossberg, Molly Adams, Toby Armour, Martin Buckner, and Timothy La Farge.

The Ballet Theatre Workshop Production
Phoenix Theatre
May 7, 1956

The Ballet Theatre Workshop was an exciting evening. And it produced two works deserving of inclusion in the regular ballet repertoire. They were Robert Joffrey's *Pas des Déesses* and Job Sanders' *Streetcorner Royalty.*

Mr. Joffrey's *Pas des Déesses* is not a new work. It has been performed in his own concerts. But this time it was entrusted to the top échelon — Lupe Serrano, Ruth Ann Koesun, Sonia Arova and Erik Bruhn. They treated its satire with utmost delicacy and élan.

Pas des Déesses derives its visual inspiration from a Romantic lithograph of Taglioni, Grahn, Cerrito, and Saint-Léon. But it is never overshadowed by its pictorial source. The style is etched with a feather. And John Field's score, with its rippling waltzes and écossaises, is equally light in touch.

We were especially taken with Ruth Ann Koesun as Lucille Grahn. In her *pas de deux* with Erik Bruhn and in her own solo, she had the limpidity of a reflection in clear water. Lupe Serrano's Taglioni caught the majesty of a reigning ballerina who can still dance (which so many Taglioni studies fail to realize). Sonia Arova was a delight as the mercurial Cerrito. And Erik Bruhn manipulated his trio of temperamental ladies with just the right touch of elegant self-possession.

Compassion intermingled with challenging dance designs marked Job Sanders' *Streetcorner Royalty* (a day in the life of a juvenile gang). Although the choreography was often spectacular, it was never self-involved. Instead it maintained a clear balance between the specific actions of the boys and a broader analogy in human society.

The dance was in four sections whipped on by the strong jazz score of Jack Montrose. In an atmosphere of murky wariness, the ragamuffins erupted into a scuffle (punctuated by the fierce solo lunges of Anthony Mordente). As the dust settled, a lone Negro boy (Ernest Parham) captured their hearts with his saxophone blues. But their leader (Jerry Ruffner) fearful of competition, egged them into attack, and in a touching moment the minstrel was left lying on the ground, his instrument by his side.

After a rather sentimental digression in which the sleeping boys dreamed of an idealized woman (Sonia Arova), the dance regained its momentum in a final deposition of the leader.

The program's remaining three works were also far above the usual workshop level. Harry Asmus nicely contrasted delicacy and strength in his three-part *Continuum* to Mozart's *Eine Kleine Nachtmusik.* Although the ballet bore the influence of Balanchine, there was sufficient freedom, especially in the *pas*

(over)

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THE NEW BORZOI BOOK OF BALLETS

by ROSALYN KROKOVER

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de deux for Nana Prudente and Thatcher Clarke, to indicate that Mr. Asmus will eventually develop a style of his own.

Also in the pure-dance idiom was Robert Joffrey's *Workout* (Robert McBride). It was a youthful display-dance, by turns puckish and tender. But although it was structurally more sophisticated than Mr. Joffrey's earlier *Umpateedle*, what it gained in polish it lost in charm.

Combining the concrete imagery of words and the freer imagery of dance is always a problem. Katherine Litz and James Mitchell experimented with these warring elements in *The Enchanted*, (Richard Banks) but the work remained essentially an experiment, albeit a beautifully performed one. The dance phrases were engulfed in the obscure Giraudoux words. The greatest saving grace was the dancing of Gemze de Lappe as a girl "in love with death." And there was an amusingly grotesque duet for two executioners (Louis Johnson and Kenn Duncan). But *The Enchanted* seemed always on the verge of taking flight, without ever really doing so.

The musical elements of the Workshop were under the vigorous direction of Daniel Saidenberg. Randall Brooks was in charge of production.

Eve Gentry, Marion Scott, Virginia Freeman
92nd Street "Y"
May 12, 1956

Three rather different approaches to modern dance were harmoniously combined in the concert of Eve Gentry, Marion Scott, and Virginia Freeman. Miss Gentry is essentially a classicist, concerned more with form than with function. Marion Scott is an expressionist, allowing form to grow out of her subject matter. Virginia Freeman is still on an academic level, learning to liberate her ideas into dance.

There are few dancers with Miss Gentry's superb control of her instrument. All of her movements are perfectly equilibrated and clear in outline. But they do not often allow themselves to be subjugated by emotion. The revised version of *The Sea Gives Up Its Ghosts*, with its undulating, its rising and sinking on the floor, seemed a bit like setting-up exercises.

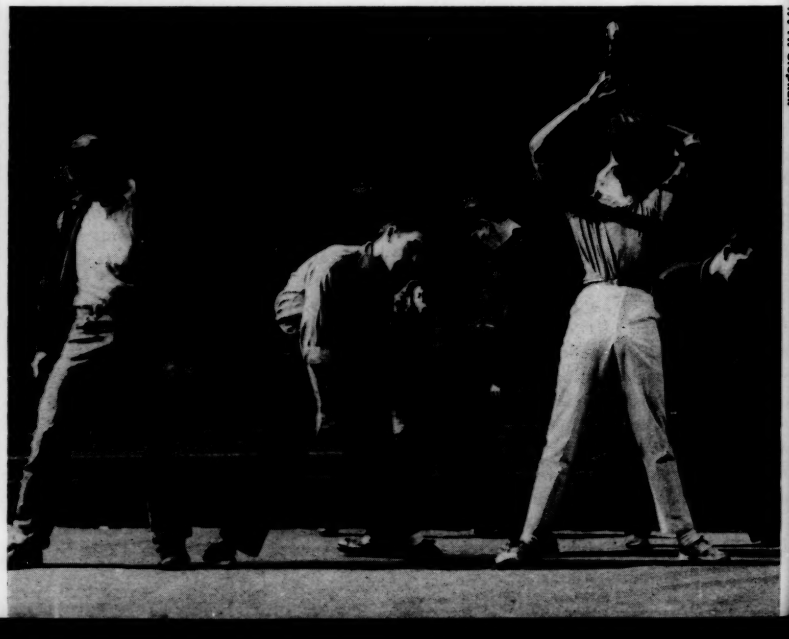
In *The Accused*, Miss Gentry writhed in the witness chair of an imaginary courtroom. But one became so fascinated by the variety of shapes she could make on a simple chair that the dramatic impact was dissipated. Paul Keuter's bombastic score was not helpful.

But Miss Gentry's new solo, *The Antenna Bird* (Henry Brant) was a bubbling dance-romp. With her striped top, green legs, and horned-out hair, Miss Gentry resembled a cross between a mythical bird and an indoor television aerial. And her movement-isolations — the fluttering fingers and sideward slides — all were freshly inventive.

Marion Scott's new group work, *The Tenderling (Villa-Lobos)*, was a lovely

(continued on page 70)

Job Sanders' absorbing new ballet about juvenile delinquents, "Streetcorner Royalty," was premiered at the May 7th Ballet Theatre Workshop program. Choreographed for 10 boys and 1 girl to a new modern jazz score by Jack Montrose, it was a perceptive and well integrated achievement.



LOOKING AT TELEVISION

WITH ANN BARZEL

If any dancers are household words in America they are Marge and Gower Champion and Bambi Linn and Rod Alexander — and television has helped to make them so.

During the past month both couples appeared on TV at their most typical, reason enough for dancing on any screen. The Champions made a guest appearance on *Shower of Stars* (May 10, NBC). They spent a bit of time in a sequence with children, and danced in their own blithe way. On June 6 Gower Champion directed *What Day is This*, a play about a dance team, *Screen Directors' Playhouse* (NBC). The marriage problem posed by the playlet didn't make much difference, since the Champions did three numbers in the half-hour show. There were clever ideas in Yankee Doodle Dandy, and a Clown number mixed sentiment, showmanship and chimpanzees. The final ballroom dance was a lilting dance in endless space.

Rod Alexander, choreographer for Max Liebman's musical version of *Holiday* (June 9, NBC), came up with a number of excellent ensembles, including an Italian street scene where a group led by Jacques D'Amboise danced steps far and near to the tarantella. D'Amboise was magnificent in the free-style, vigorous dancing. There was a pantomime ballet in which Charles Weidman was wonderful as an eccentric professor. (Weidman, a master mime, could well be a regular on TV.) Alexander and Bambi Linn were everything they have always been (and that is superiative dancers) in a Viennese sequence — to a Strauss waltz, of course.

Another play with dance was a repeat of *Death is a Spanish Dancer*. Handsome Luis Olivares, always a bit melancholy, gave a moody atmosphere of death-around-the corner. In his fiery flamenco dance he made the mysterious *Que-Que* irresistably attractive.

Swan Lake (like the names Pavlova and Nijinsky) is in the public domain. Everybody knows what you're referring to. At least Sid Caesar seemed to think 50,000,000 hoped-for viewers knew what the parody was about in his very funny show of May 21. Caesar was a Diaghilev-like director of Swan Queen Nanette Fabray while Carl Reiner was the strutting prince — veddy British this time.

On the same day and same channel, Joan Davis cavorted in a ballet class for laughs. It was a type of humor based on horseplay and obvious ignorance of the subject burlesqued.

Ed Sullivan deserves the gratitude of the dance world for presenting first class dancers on almost every one of his shows. José Greco, Maria Tallchief and Nicholas Magallanes, Helen Wood and Carol Haney were on this month's programs. The Greco presentation (May 13) was especially gratifying. It opened with numbers by the two contrasting gypsy duos, the intensely Fiery Bronze Gypsies and the hoydenish, playful new pair. Only a terrific dancer could follow this kind of fire and Greco was the one to do it. He danced a solo with a guitarist and not only danced well, but included the sudden caidas and whiplash turns that he does with such polish and speed.

Maria Tallchief and Nicholas Magallanes danced on Sullivan's May 20th show. They performed beautifully in a part Ivanov, part Balanchine version of *The Nutcracker pas de deux*. Magallanes bowed to the mores of network television and wore slacks instead of tights.

On May 27th Sullivan presented a number of dancing couples designated as Harvest Moon winners. There was naiveté, charm and affection in their aping of the ways of "High class" adagio dancers. The men are prone to heave the little women over their broad shoulders and the girls dote on holding their skirts daintily — Loie Fuller fashion.

Interviews on television are about the dullest thing that happens on the air-usually because the interviewer doesn't know enough about the subject to ask intelligent questions. Dancers are often handled even more ineptly than other celebrities. We can find alibis for live broadcasts but the series of filmed interviews by Lili Palmer, who professes a great love for dance should have been better.

We caught Miss Palmer's interview with Agnes de Mille. Miss Palmer bounced about as she read passages from Miss de Mille's *Dance to the Piper*. Her questions were just statements of extravagant praise ending in an upward inflection on the last word. Miss de Mille bounced too, agreeing to the compliments.

On the other hand there was Oliver J. Dragon of Kukla Fran and Ollie who handles his rare visitors with the kind of verve that brings out the best in them — witness his way with Jose Greco early in the month.

Then there were George Balanchine and Maria Tallchief on a couple of Ford Foundation radio broadcasts (a sister medium). Moderator Studs Terkal stimulated them to charming articulateness. Mr. Balanchine gave an enlightening discourse on his reasons for choreographing his most grateful roles and dance passages for girls. It included an analysis of the body structures and technical potentials of men and women and ended with the disarming, "Furthermore, I like girls." Miss Tallchief faced by an earnest panelist who kept extolling the creative urge and cooperative group choreography assured the lady that she did not feel at all frustrated in not doing the choreography for her dances, in fact it was quite a career just executing well the dances assigned to her.

Agnes de Mille was again on the air May 28. This time it was her choreography on view — the Civil War Ballet in *Bloomer Girl*. On stage this is one of de Mille's finest works. On TV the heartbreak mood was phoney because the various devices, isolated for closeup, looked merely silly. The frantic running, shuffling on the knees, fluttering the arms don't convey enough and are not interesting as movement seen by themselves.

Another unspectacular "spectacular" was the *Gershwin Show* of May 12 (NBC). An unidentified duo, the Bob Hamilton Trio and Peter Conlow did well in various assignments, but Diana Adams, Tanaquil LeClercq and Patricia Wilde, classically clad in tutus and toe shoes and shaking their shoulders to *Sweet and Lowdown*, were out of their element.

Ernie Flatt and the Hit Parade Dancers did their last show of the season on June 9. *Moonglow*, with its bid for fantasy has stimulated some of the show's best numbers. On June 9, it was the Acropolis by moonlight — the dancers were Caryatides come to life to tease tourist Tom Hanson.

BOOKS IN REVIEW

The New Borzoi Book of Ballets
by Rosalyn Krokover

Alfred A. Knopf, New York, 1956, $6.00.
Reviewed by Walter Sorell

Among the many books on the ballet, Rosalyn Krokover's *The New Borzoi Book of Ballets* (a sequence to *The Borzoi Book of Ballets* by Grace Robert of a decade ago), is one of the more important. It is skillfully written with an eye on those who have just come to like ballet and wish to know more about it. But it also contains a great deal of valuable information for the initiated and, above all, it is an immensely readable book with a point of view.

Since it unavoidably covers some of the same ground as the recently published *Complete Stories of the Great Ballets* by George Balanchine, it invites comparison. Miss Krokover limited her description and discussion to fifty-seven ballets, almost all of which are in the current repertoires of the four chief American ballet companies. Her approach as well as her language are far more precise than Balanchine's and she brings less extraneous material into her stories which, from the mere point of reading pleasure, seem better arranged.

As Balanchine's book was mainly interesting because of his personal comments on various aspects of the art, so is Miss Krokover's new entry. It is a literate book with some beautiful phrasing. Thus she calls Alicia Markova "the light-as-air dancer who always seemed in secret Mona Lisa communion with herself." Rosalyn Krokover's strong musicianship often comes to the fore, as when she speaks of Tudor—who, she thinks, "has Shakespeare in his blood"—and his ballets: "The Tudor ballets have something Wagnerian about them: an endless flow of melody in which the solos and ensembles are subservient to an over-all conception."

The book contains much sound criticism which she presents in a punch-line-like manner. Thus she contends that "Ives was, if the term is not too contradictory, a sophisticated primitive," or that *Fall River Legend* "is long on melodrama and short on choreographic invention."

Of course, one can easily take issue with certain of her statements. For instance, when she speaks of empathy and says that "in the arts it is nowhere so strongly manifest as in ballet." If she thinks of the necessary kinesthetic response, I concur wholeheartedly. But, it is specifically in ballet, where idealized human bodies speak to us in a set vocabulary of movement and often in abstract forms, that self-identification seems to me to be *least* manifest. Our response in ballet comes largely from aesthetic feelings, from sensuous reactions to its grace and precision, from the unreal, dreamlike and poetic quality of its elusiveness.

The *New Borzoi Book of Ballets*, which is handsomely illustrated, contains a valuable comprehensive list of ballets which were done "in the United States by the four major American-based companies." It boasts a delightfully written preface called "Looking at Ballet," which ought to be required reading.

Leap Through the Curtain
By Nora Kovach and Istvan Rabovsky, as told to George Mikes

E. P. Dutton & Co., New York, 1956. $3.50
Reviewed by Lillian Moore

Three years ago two Hungarian dancers, in Berlin for a special performance before East German officials, walked out of their hotel, took a subway, and emerged in the Western Sector of the divided city. Nora Kovach and Istvan Rabovsky abandoned their former lives, which had been pleasantly successful and certainly not very drastically limited by the Communist regulations which strangled less privileged individuals, to start all over again in a new and vastly different world.

Now, in a straightforward, lively, and readable book, George Mikes has told the story of these two adventurous dancers up to the time of their momentous escape. At the very beginning, Mr. Mikes cheerfully admits that he knows nothing about dancing. To the reader primarily interested in his subjects as dancers, this becomes glaringly apparent as the book progresses. He is very much at home in relating the rambunctious backstage escapades in which Nora indulged during her years of training at the Budapest Opera. (Nora seems to have been a bit of a devil.) He describes with graphic realism the almost incredible squalor in which Rabovsky, who took his name from one of the "stepfathers" who came and went with staggering rapidity in his mother's casual household, spent his childhood. The story he tells holds one's interest, but it fails to give any coherent picture of the development of Nora Kovach and Istvan Rabovsky as ballet technicians and artists. The section devoted to their studies and appearance in Russia is particularly unsatisfactory in this respect.

The explanation of their reasons for wishing to escape from a world in which they enjoyed substantial privileges, and remained largely ignorant of the tragic sufferings of others, is not completely convincing; and one is left with the feeling that it was actually a spirit of adventure, combined with a dash of curiosity and a natural desire to conquer new audiences in strange countries, which made them risk that subway ride to West Berlin.

The book has a brief preface by Sol Hurok, the astute impresario who has managed the two dancers since their arrival in the West. It is illustrated with a small selection of attractive but conventional portraits in dance roles.

At the Ballet: A Guide to Enjoyment
by Irving Deakin

Thomas Nelson & Sons
New York, 1956, $3.75
Reviewed by Walter Sorell

It seems quite difficult to write a good introductory book on the ballet, with sufficient information on all its ramifications; to present it in a manner easily understandable to the layman without boring him; and, at the same time, to stimulate and give him this and that cue for the greatest measure of enjoyment.

This, at least, is what Irving Deakin set out to do. But his *At the Ballet* falls short of its aim, mainly because of the pedestrian way in which all the necessary things, written time and again in hundreds of volumes, are rehashed. When writing such a book — I always wonder why it should be rewritten — its author has to travel well-known ground. The results depend altogether on how he recreates the landscape and landmarks and how incisive his comment is.

In order to appeal to the layman Mr. Deakin's approach is somewhat too elementary and professorial. Speaking, for instance, about the critics and the stimulation the reader may derive from diametrically opposed views, he remarks that this will have "compelled" him "to articulate his dissent, if only to himself." And Mr. Deakin cannot help adding, "In other words, he will have used his brains, which never does any harm."

Such a condescending tone can often be found in the book. His style is very wordy and loses itself easily in platitudes, as when he discusses the earnest conductor who "will be sparing of gesture, but such as are needed will carry a full

(continued on page 50)

dance MAGAZINE

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coming . . .

Mecca and Magnet

As regularly as taxes we get requests for more about the Radio City Music Hall. In the August issue we bring you a 10-page report in facts and photos about the dancers and their work at "The Showplace of the Nation."

And more about **Alicia Alonso,** at home in Cuba . . . **Gwen Verdon,** dancing star of *Damn Yankees* . . . the fabulous, unvarnished story of the **Paris Opera Ballet** . . . the **Ballroom Dictionary** . . . and lots of other people, places and ideas you and your friends want to know about.

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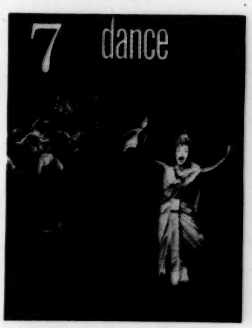

on the cover . . . Yuriko, as Eliza clutches her "child" George, as she flees, pursued across the ice, by Simon of Legree and his bloodhounds. Jerome Robbins' Siamese ballet, "The Small House of Uncle Thomas," is a 15-minute feature of 20th Cent.-Fox's "The King and I" (p. 22).

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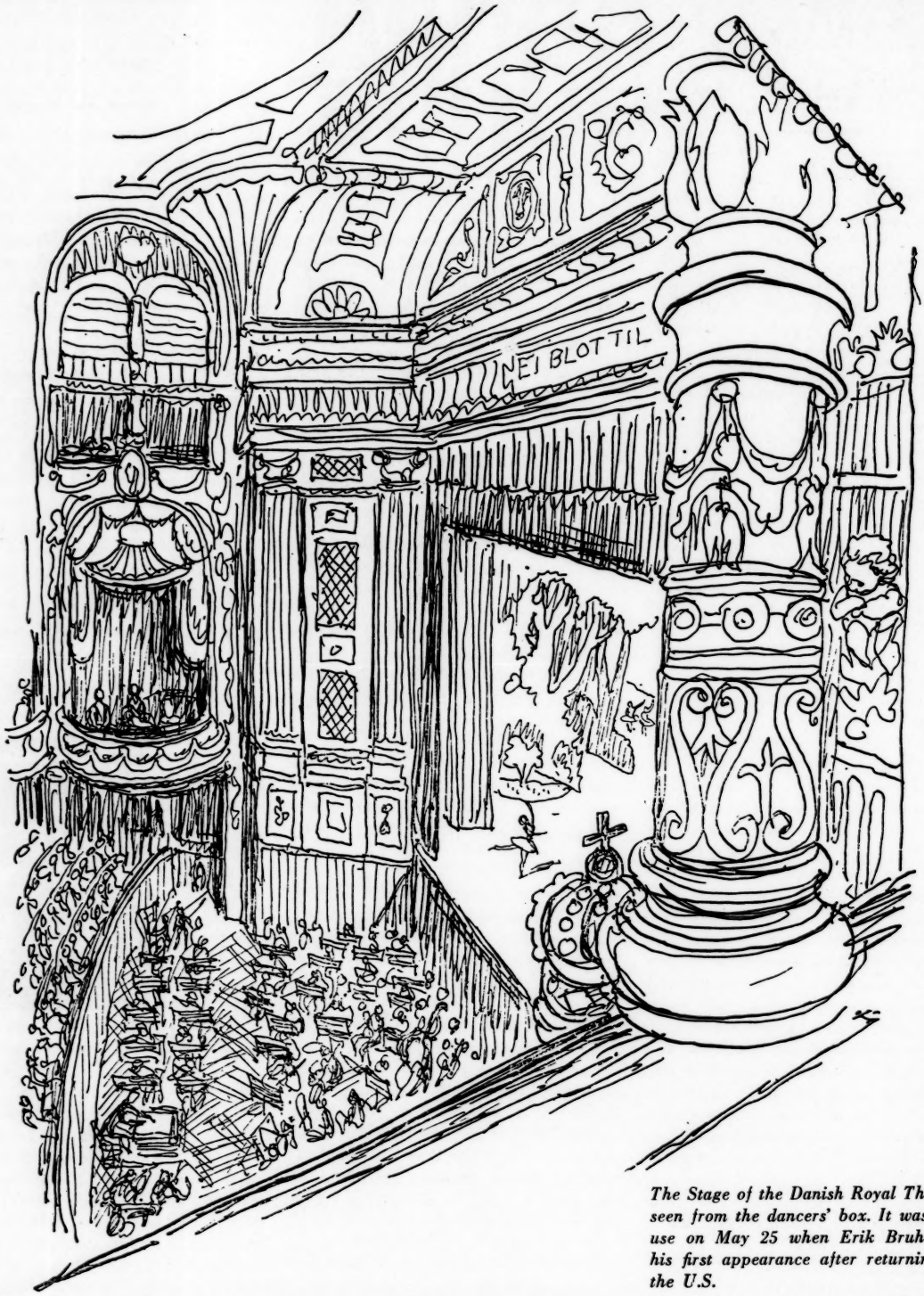


The Stage of the Danish Royal Theatre as seen from the dancers' box. It was in full use on May 25 when Erik Bruhn made his first appearance after returning from the U.S.

our critic reports on the graces of a foreign scene

THE ROYAL DANISH BALLET AND COPENHAGEN

BY DORIS HERING

There is a sign over the proscenium of the Danish Royal Theatre reading "Ei Blot Til Lyst." It means "Not for Pleasure Alone." And the first night we walked into the theatre, we were determined to take these words at their face value.

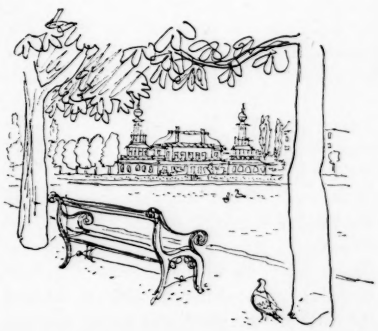
We were not going to be affected by the theatre itself. It is miniature, about a third the size of the Metropolitan Opera House. And it is all in rose velvet, white enamel, and gold. The curtain is painted with an idyllic Grecian pastorale tumbling with cherubs.

No, we were going to ignore the confectioner's dream of a theatre, and we were going to forget that we had just dined gaily in a pink-and-white outdoor cafe opposite. "After all," we told ourself, "these pleasures have nothing to do with the ballet. When it comes to New York next fall, there will be no pink-and-white sidewalk cafe before the performance, no cherub curtain, no king and queen in the royal box to lend a fairy tale setting. And there certainly won't be the cozy aroma of coffee sifting through the house. The ballet must transcend this setting. It may give pleasure, but it should also reflect the serious values of Danish life."

But as the days went on and we got to know something about the life and training of a Danish dancer; as we witnessed the stirring farewell performance of the great mime, Gerda Karstens; and as we grew to take for granted the gracious way of living to which we had been introduced; we realized that for the Danish people, art, and specifically ballet, may not be disturbing and soul searching (there is no modern dance movement in Denmark), but that doesn't mean it is for pleasure alone. The slogan over the proscenium of the Royal Theatre is understood in its broadest sense. Art is integrated into the every day life of the Danish people.

They are proud that their King occasionally conducts the symphony orchestra. They purchase original paintings for their homes. The ballet dancers are respected, and more important, sustained financially. When they retire, as Miss Karstens did after forty-six years in the Royal Theatre, a pension awaits them.

Bicycles and motorcycles are the most ordinary means of transportation in Copenhagen. Here they are seen between a side of the Royal Theatre and the outdoor cafe that faces it.



The Danish artist is secure because the average Dane seems also to be fairly secure. There is only one class in Denmark. We did not see many really *chic* women on the streets of Copenhagen, but there weren't many ragged ones either.

We saw no Negroes in Copenhagen, and when we inquired about this, were informed that in a country whose population is roughly four million, there are virtually no ethnic or religious minority groups. The Danes belong to an essentially middle class Lutheran society.

This lack of minority tension cannot help but produce an art form that also lacks abrasion. The Danish ballet is as neat and orderly as the square-shaved trees along the promenades. The dancers are not impelled to "sell" themselves on stage. They perform cooperatively, rather than competitively. And they are fond of even the smallest role with which they are identified.

During the regular season there are no curtain calls, even for the principals. During the Ballet Festival the principals were allowed one call. The only exception was for Miss Karstens, who after performing the Witch in *La Sylphide* and the Headmistress in *Graduation Ball* on closing night, stood surrounded by wreaths and bouquets and tearfully acknowledged seven calls, with the audience and King Frederick IX standing and applauding.

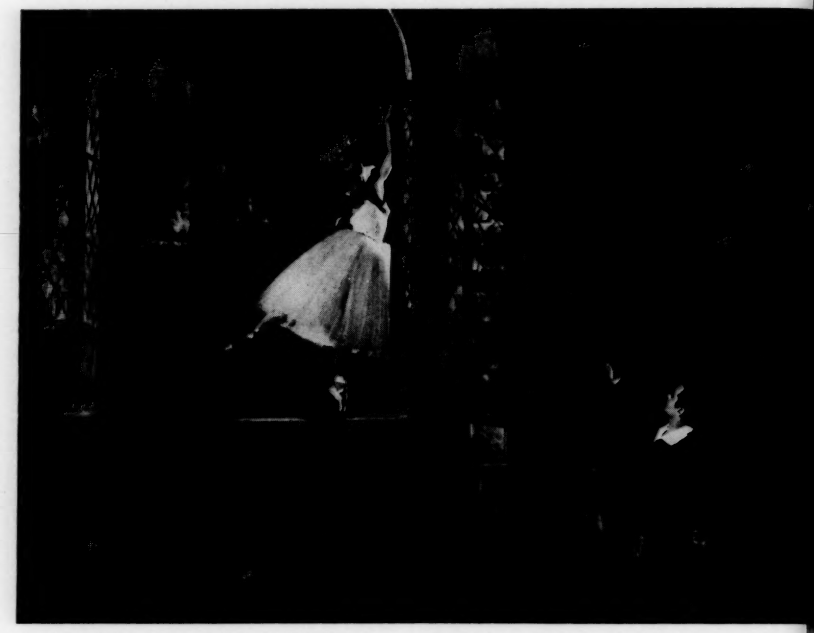
There is, of course, a certain amount of inner dissention in the Royal Danish Ballet. It centers mostly about the maintenance of the Bournonville style and the restoration of his ballets. Woe be unto the Ballet Masters who fail to revere the Nineteenth Century French style that

Bournonville brought into the company.

As an outsider, it is hard for us to say just how important this Bournonville preoccupation is, or how vital it is to the future development of the ballet. We tend, rather, to the middle-ground approach of Vera Volkova, the company's teacher and artistic advisor, who said to us one evening, "You know, there is really only one kind of dancing. That is *good* dancing."

And the Royal Danish Ballet has good dancers. They have simplicity and finesse. And they have an over-all quality that can best be described as lovable. Yet this quality does not prevent them from performing when the occasion demands it, with dramatic power.

The repertoire they presented in the Festival consisted of three Bournonville ballets (*Napoli, Far from Denmark* and *La Sylphide)*, two Fokine works *(Chopiniana* and *Petrouchka)*, a Fokine-inspired work *(Dream Pictures)*, five contemporary works *(Graduation Ball, Night Shadow, Romeo and Juliet, Pas de Quatre* and *Fanfare)*, and the inevitable *Coppelia* and *Giselle.*



Bournonville's famed "La Sylphide" is "as unreal, as elusive, as capricious and as poignant as only a vision can be." Above, Kirsten Simone and Stanley Williams in the inspired 19th Century work.

DRAWINGS BY EBBE SADOLIN

Napoli, Far from Denmark and *Dream Pictures* are decidedly minor works rescued by an unceasing fidelity of performance. *La Sylphide* is a great and poetic ballet by any standard, and one that is even more typical of romanticism than *Giselle.* The Royal Danish Ballet's version was nothing short of inspired, and it presented leading dancers, Margrethe Schanne and Erik Bruhn in their most felicitous roles.

La Sylphide is not a ballet. It is a vision. It is as unreal, as elusive, as capricious, and as poignant as only a vision can be. From the moment that Margrethe Schanne as the Sylphide stood poised over the armchair of the sleeping James, one could feel that unseen forces were at work.

How playfully she bounded about the room in her wispy tutu. The listening tilt of her head, the faint crooking of her wrists and elbows, the sharp delicacy of her feet and ankles, evoked the Taglioni lithographs at every moment. And the Danes have made her a real Sylphide, whisking up a chimney, sinking through the seat of an armchair, rising through the trees, and finally being born off to heaven with blond cherubs in attendance.

The opening act of *La Sylphide* also contained spirited Scotch wedding dances, a wonderfully sturdy variation for the men led by Stanley Williams and Anker Orskov, and an intricately patterned finale for the whole group, adults and children.

And there was the Witch, snatching at the hands of young girls to read their fortunes, stirring her brew and dishing it out to her fellow-witches, making her gnarled, arthritic way through the forest. Gerda Karstens' concept of his character was just as concentrated in its grotesqueness as the Sylphide was detached and pure. It is too bad that Miss Karstens decided to retire from the company before the American tour, for there are few mimes of her equal in our own companies. But the role of the Witch is to be taken over by Niels Bjorn Larsen, who also shows great originality in his mime portrayals.

Erik Bruhn, as the bridegroom torn between his real-life sweetheart and the elusive lady-of-the-glades, danced as though

bewitched. His solo passages in the forest scene were exquisitely modeled in their classic line, and yet he danced more freely and spontaneously than we have ever seen him. And how handsome he looked, with his glistening blonde hair and red kilts.

The poetry that infused *La Sylphide* would make one believe that the Danish dancers are infallible in their feeling for romantic style. This did not prove to be so. We found their *Chopiniana* (Fokine's *Les Sylphides)* and the second act of *Giselle* rhythmically inelastic. They tended to dance too precisely on the beat (and it was slow), rather than finding the dynamic impulse of the musical phrase. But they more than redeemed themselves with the sense of exquisite release in *La Sylphide*.

Of the other two Bournonville ballets, *Napoli* and *Far from Denmark*, we preferred *Far from Denmark*. Our reason is non-esthetic. *Far from Denmark* reminded us of our happy first impressions in Copenhagen.

There were the flowers. On our very first night in Copenhagen, as we entered the Tivoli Gardens amusement park, we were greeted by huge urns spilling with fresh flowers. Imagine the same kind of decoration gracing the entrance to Luna Park in Coney Island! In the King's Square opposite the Royal Opera House there is a circular lawn with beds of brilliant blue pansies and crimson, black and yellow tulips. Even the taxis have little crystal vases up front near the driver. They always contain fresh flowerlets. The benches on the flagstones in front of the Town Hall are set between pots of growing flowers. And, of course, the cafe tables are decorated with ceramic pots of flowers.

Then, too, there is the light in Copenhagen. It is unusually bright and clear, intensifying the green of the copper roofs (the sea air makes them emerald-green), making the blue, green, pink, tan, and gray faces of the houses seem like candy.

This feeling of clear air and bright colors—and the flowers—are all captured in *Far from Denmark*. In its second scene on board a Nineteenth Century Danish frigate even the cannon were filled with blossoms, and each lady who came aboard to visit received a neat bouquet.

Last summer at Jacob's Pillow the Danish dancers performed some of the character variations of *Far from Denmark*, and they seemed unusually trivial. Seen in context, as improvisations done by sailors to amuse their guests, they had far more appeal.

Billedcentralen

The most recent acquisition to the Danish repertory is Jerome Robbins' "Fanfare," which the Danes do with "the air of a ceremonial . . . but the formality is not at all stuffy. The Danish 'Fanfare' is humorous, at some points even more so than the more casual American version."

Bournonville's *Napoli* will probably make more sense to American audiences because it contains well constructed third act variations (by Hans Beck) and because there are vivid mime characters, especially Niels Bjorn Larsen as the Lemonade Seller and Ole Palle Hansen as a Streetsinger.

Interestingly, the Danes whom we met in the lobby after the performance were sure that *Napoli* would be a success in America not for its dancing, but for the theatrical effects like a boat moving through the entrance of a grotto and onto the stage, and the quick-change of a peasant girl into a sprite by having her costume slip down and disappear through a little hole in the stage floor.

The music for *Napoli* as well as for Emilie Walbom's *Dream Pictures* was by H. C. Lumbye, the Danish "waltz king." Lumbye is played frequently in Tivoli, where there is also a statue to him. And the Danes are extremely fond and proud of his music. Like the Danish landscape, it is bright, peaceful, and without much contrast. And this is the way the Music Director of the Danish Broadcasting Company characterized most of his country's musical output.

Taken at its face value, *Dream Pictures* is a choreographic froth. But for us it, too, had a charm of association (the Tivoli Gardens). And it had an even greater charm in performance.

Danish girls like Mette Mollerup, Aase Bonde, and Inge Sand, are so refreshingly pretty, and they dance so blithely, that they could turn almost any ballet into a Christmas tree. And the spirited, sturdy men give them a setting enjoyed by the girls of no other company.

But charm, as we mentioned before, is not the only attribute of the Royal Danish Ballet. Performances of Frederick Ashton's *Romeo and Juliet* and Balanchine's *Night Shadow* convinced us that we were not going to spend the entire Festival in a balletic Garden of Eden. This is a company capable of impressive dramatic utterance.

(over)

Romeo and Juliet is the work of a choreographer who has a profound knowledge of the play and who is at the same time a master of his own non-literary medium. He used the stage space so imaginatively that the entire area seemed to come alive like a giant painting glowing with color and varied perspectives. And the ballet was full of stunning contrasts in the virile dances for the men and the more delicately hewn passages for the women.

Kirsten Petersen as Juliet (illness kept Mona Vangsaa, the company's most celebrated Juliet, out of the entire Festival) was delicately appealing especially in the earlier portions—the childlike duet with the nurse and the tender, baffling moments of her first meetings with Romeo. As Romeo, we preferred Henning Kronstam's ardent boyishness to Erik Bruhn's noble reserve.

In the ballroom scenes, Mr. Ashton created a whipping, almost ominous masked dance for Romeo and his two companions and a dashing solo for Paris accompanied by the superb male corps. And there was a marvelously convincing death-duel for Mercutio (Frank Schaufuss) and Tybalt (Niels Bjorn Larsen).

We had hardly thought that a fresh choreographic version of *Romeo and Juliet* was possible. But Frederick Ashton and the Danish dancers have accomplished it, with powerful assistance from the Prokofieff score and somewhat delicate but imaginative assistance from the designer, Peter Rice.

Balanchine's *La Sonnambula (Night Shadow)*, recreated for the Royal Danish Ballet by John Taras, is a taut, elegant production. And we have never seen the celebrated duet for Poet and Sleepwalker so sensitively done. Like many of Balanchine's more serious passages, it conveys the mystery-of-movement. It is almost as though the Poet were Balanchine himself experimenting with a beautifully articulated and detached feminine dancing body; making it flow forward in smooth *bourrées*, making it bend; impeding its progress only to have it step calmly over the impeding arm. And at the end, after the Poet has been killed, it seems so right that he be carried off by the Sleepwalker. It is as though Balanchine himself were following the music—the concept of abstract movement—that has enticed him all through his creative career.

Margrethe Schanne as the Sleepwalker again demonstrated her feeling for stylized movement. Her Sylphide and her Sleepwalker are essentially the same concept —careful, authoritative, somewhat detached. We preferred this aspect of Miss Schanne's talent to her tendency to play the coquette in character roles. Henning Kronstam, with his long sustained arabesques and flowing gesture-sense, was a perfect choice for the Poet.

Although the modern dance in America has restored an awareness of dramatic and emotional motivation to ballet, there is still a tendency to slur over the mime sections. But in every one of the dramatic ballets we saw here in Denmark, there was an honest and realistic awareness of the dramatic relationships between people. The mime built patiently and unhurriedly to the logical conclusion of the story. But perhaps because this is the land of Hans Christian Andersen, the Danes dearly love stories. Even their Royal Copenhagen porcelains often tell stories.

In *Coppelia*, warmly danced by Inge Sand and Fredbjorn Bjornsson, one really understood the nuances of the relationship between the young lovers. The carefully worked out mime for the Wheat Dance was especially touching in its revelation of youthful uncertainty.

We did not, however, find this *Coppelia* by Harald Lander as satisfying, especially in the solo variations, as the customary version of the ballet, although the Danes have happily left out the irrelevant last act pageants.

Perhaps because of their training in the Bournonville tradition of descriptive mime separated from the pure dance, the Danish dancers are not always adept at developing character through actual dance. For this reason, we found their *Pas de Quatre* performed by Margrethe Schanne, Ruth Andersen, Elizabeth Enevoldsen, and Inge Sand, somewhat lacking in subtlety. Then, too, the Danish sense of humor is quite simple and decidedly not of *The New Yorker* variety. Night after night in the Tivoli Gardens, they laugh at the little slapsticks of the Panto-

At right:
Columbine awaits her cue at the Pantomime Theatre.

At left:
This party in the Actor's Foyer of the Danish Royal Theatre was one of several tendered American critics during the 5th Annual Royal Danish Ballet and Music Festival (May 17-31). L. to R.: William Livingstone, DANCE Magazine's Copenhagen Correspondent; Frank Schaufuss, new Ballet Master of the Royal Danish Ballet; Doris Hering, DANCE Magazine's Critic and Associate Editor; Vera Volkova, Artistic Advisor of the Danish Co., and Niels Bjorn Larsen, recently appointed Director of the Tivoli Pantomime Theatre.

nime Theatre as though they were brand new inventions.

There are endless politenesses in Denmark. A whole roomful of people may remain standing because an elderly lady is standing. Children bow or curtsey when greeting an adult. The taxi drivers get out and open the door ceremoniously. And automobiles stop for pedestrians to cross even when the light is green.

These little graces cannot help but permeate the ballet. The Danish version of Jerome Robbins' *Fanfare* is full of them. And they give the ballet the air of a ceremonial done with well-bred deference to the Narrator. He receives neat blows from the dancers as they finish their variations and leave. And since this formality is not at all stuffy, the Danish *Fanfare* is humorous, at some points even more so than the more casual American version.

Although the Danes seem so neat and precise (including our hotel chambermaid who cannot bear to see our work table in disorder but must arrange the papers in perfect piles) nothing could have been more helter-skelter than their Theatre Museum. It is housed in an Eighteenth Century Court Theatre that smells conspicuously of horses, for the royal stables are still underneath. One may go directly from Taglioni's slippers to a riding lesson.

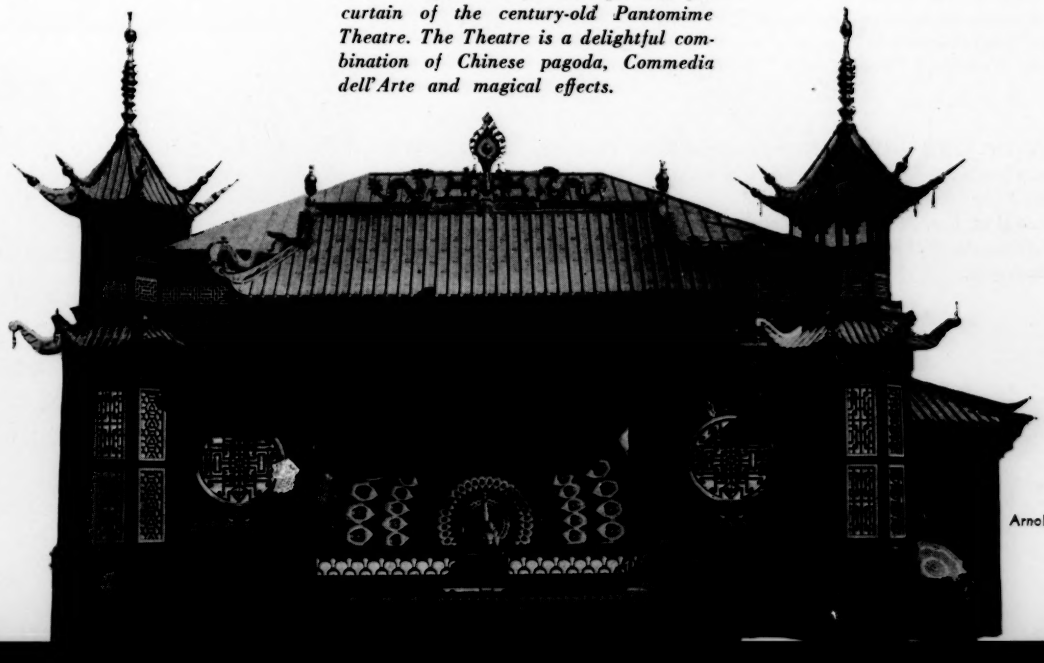
Most of the dance memorabilia was in a little side entrance hall whose wall was pierced with a glass peephole used by one of the kings to see how the performance was progressing before he made his entrance into the royal box above. On the deep but narrow old stage there was the inevitable case of Pavlova costumes draped in disarray. Other costumes were hung in the open without protection, and there was dust on the stage models and sculptures. Still it was not an atmosphere of neglect, but of cheerful improvisation.

We were particularly touched by the limp white costume of one of the theatre's most celebrated Pierrots. For Pierrot and his friends Harlequin and Columbine are everywhere in Copenhagen. Just as the Danes dearly love stories, so do they cherish the Commedia dell'Arte tradition, which was transported from Italy to Denmark late in the Eighteenth Century. There are statues of Pierrot, including one with a red painted mouth. There are Harlequin dolls in the Copenhagen toy shops. And a favorite game in the Tivoli amusement section is that of the Five Pierrots who dance daintily when little colored balls are rolled and hit their target.

Tivoli itself is entirely unbelievable. A Nineteenth Century French writer maintained that somewhere north of Paris there was a country called Copenhagen, and that Tivoli was its capitol. Tivoli is colored lights and pagodas and acrobats and laughter. Tivoli is flowerbeds and outdoor cafes and strolling families and scenic railways. Tivoli is lakes lined with lanterned bowers. Tivoli is a children's playground. Tivoli is a "hamburger

(continued on page 46)

Below:
Twice nightly during the summer months, strollers in Copenhagen's Tivoli Gardens stand enraptured before the peacock fan curtain of the century-old Pantomime Theatre. The Theatre is a delightful combination of Chinese pagoda, Commedia dell'Arte and magical effects.



Arnold Eagle

IN THE NEWS

Richard Sasso

MARKOVA IN RIO: Brazilian society, led by the President's daughter, an ardent balletomane, turned out in full force for Alicia Markova's 14 brilliantly successful appearances during Apr. and May in Rio de Janeiro and Sao Paulo. Performance photo above shows the ballerina onstage at Rio's Teatro Municipal with partner Oleg Briansky in "Les Sylphides." She also appeared in "Aurora's Wedding," "Giselle" and "The Dying Swan."

Jack B. Mitchell

PREMIERE OF "THE ABYSS": Nina Stroganova and Vladimir Dokoudovsky star in the premiere performances of Mr. Dokoudovsky's ballet, "The Abyss," July 5, 6 and 7 at the Jacob's Pillow Dance Festival at Lee, Mass. The dramatic work, with a special score by Alexander Tcherepnine, is based on the novelette by Leonide Andreyev.

FANTASTIC CANDLEMAKER: Among the original 17th Century designs for ballet productions shown during June at the Paris gallery of Gilberte Cournand, was the engraving (left) for the costume of a candlemaker. The amazingly complete regalia includes candlesticks on the dancer's boots, wooden vat, candle moulds, the frame on which the wick string is wound, and a bench.

CELEBRITY PREVIEW: 500 dance notables, invited by DANCE Magazine, made up a gala audience May 17 at NYC's Plaza Theatre for a special midnight preview of Gene Kelly's film, "Invitation to the Dance." Some of those caught by MGM's camera in the lobby are, left col., top to bottom: Leon Danielian, Maria Gambarelli; Tanaquil LeClercq, Nicolas Magallanes, Diana Adams; Muriel Bentley, Alexandra Danilova; DANCE Magazine Publisher Rudolf Orthwine, Andre Eglevsky; right col., top to bottom: Nora Kaye, Jerome Robbins; Maria Tallchief, Frederic Franklin; Sammy Davis, Jr., with fiancee Cordie King; Composer Bernardo Segáll, Valerie Bettis.

"THE SMALL HOUSE OF UNCLE THOMAS"

Jerome Robbins' Ballet for the Film, *The King and I*

One of Broadway's brightest musical comedy ballets is now sumptuously, colorfully, stereophonically and CinemaScopically on the screen. Rodgers & Hemmerstein's *The King and I* is about to be released by 20th Century-Fox, and amidst the customary cries of Colossal, etc., the producers are pointing with genuine pride to Jerome Robbins' now-classic dance-play: "The Small House of Uncle Thomas." Now movie audiences will see the choreographer's imaginative guess at how "Uncle Tom's Cabin" might have been performed at the Siamese royal court *circa* 1863.

Yul Brynner recreates his Broadway role of the willful King, and Deborah Kerr (formerly of Sadler's Wells) plays the English widow imported as schoolmistress for the King's small army of children. Mr. Robbins recruited 45 danc-

ers in Hollywood, but brought from New York several of his original principals. Yuriko (see cover) is Eliza, Marion Jim is Simon of Legree, Robert Banas is Keeper of the Dogs, Michiko is an Angel, Alice Uchida is Topsy and Misaye Kawasume is Eva. Gemze de Lappe, as a sword-wielding demon, and Dusty Worral, as Uncle Thomas, are seen in the photo above right.

Of the 6½ million spent on the film, a cool half million went for the 15-minute dance — a budget beyond any choreographer's dreams. Studio officials were sure that Mr. Robbins, making his first movie, was out of his mind when he told how he wanted to spend the fortune.

First, within the ornate production, there were to be *no sets* for the ballet. Just props and cut-outs for Uncle Tom's house, the ladder to Heaven, the jagged lighting, the banners representing mountains and rivers. For one scene he wanted rice-paper spider webs, traditionally used as "rain" in Oriental dance. With Hollywood's best craftsmen stymied, one of the dancers, Kanna Ishu, cabled Japan's Kabuki Theatre. But that rain was not right. She cabled again, this time to the Noh Theatre. They faced a shooting delay which would have cost $750,000, but the day before the "take" the rain came. The prop dept. goggled at the bill — $752.19, but the figures were found to be yen, or a mere $14.40. The photo, above left, shows the rain in action.

For Trude Rittman's arrangement of the music, a standard studio symphony wouldn't do. To get the proper Siamese sounds musical director Alfred Newman added 18 of the country's top percussionists who played an exotic array of gongs, cymbals, chimes, drums and instruments with strange names like chek chek, anklung, gangban, gendang, tambur — some borrowed from collectors, others painstakingly reproduced.

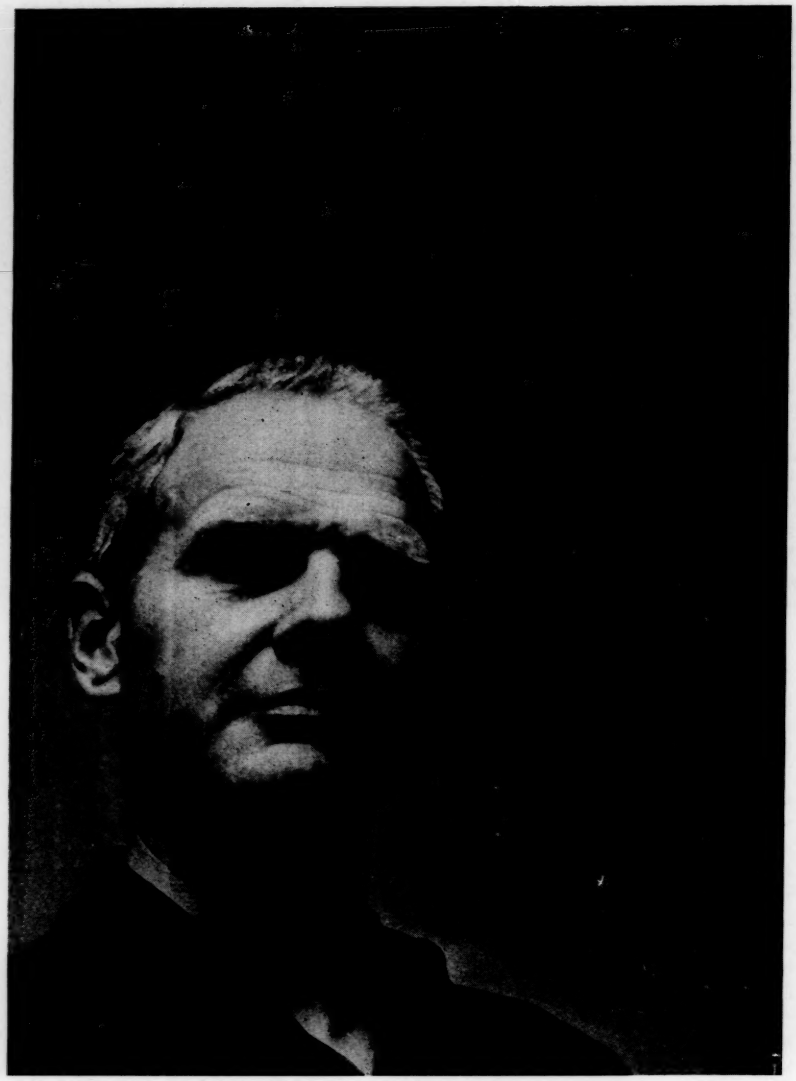
Money saved on settings for the ballet was more than offset by the cost of the luxurious headdresses, masks and costumes by Irene Sharaff, who had designed the stage originals. For her chores she was especially supplied with many pictures of the period from the Royal Museum in Bangkok.

Strangest problem during the ballet's 2 weeks of shooting (after 7 of rehearsals) was the daily requisition on the make-up dept. for 4 dozen hand-made sets of gold-sprayed fingernails. *THE END*

STORY AND STORY-LESS BALLETS

As the San Francisco Ballet comes East, its choreographer explains his credo

Ted Streshinsky



Lew Christensen

If I had a story to tell, the very last medium I would choose to tell it in would be the medium of ballet. There are, of course, wonderful story ballets, and I enjoy them very much. But, as a choreographer, I am wary of the species.

A story or poetic narrative in ballet can serve the same purpose as a colored gelatine in front of a spotlight — it enhances the view for the audience. But it can ask that audience to look at dance and not see it, because it is looking through a screen of emotion. I cannot deny that such emotion may be a strong ally to an artist, but it may also be the subterfuge, the illusion, on which the dance, unable to stand up by itself, has to lean.

I believe that the most important thing that ballet can say is that *movement is beautiful.* For me, a ballet like Balanchine's *Concerto Barocco* is an ideal ballet. What it has to say is best expressed through dancing. It cannot be improved by story or by excellently written program notes. It is complete in itself, a balletic masterpiece. And though it has no atmosphere gained as a result of a story line, it derives its own atmosphere through its movement and music. There is warmth, color and drama in it. But the very words I am using are only vague verbal approximations of what the audience sees — other words might serve as well, because what happens on stage cannot really be put in words.

When an exchange program was put into effect between the San Francisco and New York City Ballets, *Serenade* and *Concerto Barocco* where the first to be requested. And my dancers have been proud to dance in them, and have never failed to perform them without real joy.

Story-less ballets have been accused of

BY LEW CHRISTENSEN, Director of the San Francisco Ballet

being "cold." But abstract choreography, like abstract music, can have purity and excitement that are far from cold.

My remarks make it clear that I am an admirer of the story-less ballet, and yet most of my own have been story ballets — including *Jinx, Filling Station* and *Con Amore,* which have been seen in the East; and *The Dryad, A Masque of Beauty and the Shepherd, Le Gourmand* and *Heuriger,* which only the West has seen. In our current repertory, only one ballet, *The Terot,* has no story line.

Jinx and *Filling Station* are early ballets, done before my present taste had been formulated. *Con Amore* was done in the light of my present beliefs, but it was done for a reason. I wanted to bring my two ballerinas, Nancy Johnson and Sally Bailey, to appear in New York. They were naturally nervous and frightened; I had to surround them with everything pleasant and helpful. To have had a failure would have been disastrous to us — not, perhaps, in New York, but at home in San Francisco. Then, too, I believe the pleasantly ironic intent of the ballet justified the involved libretto which James Graham-Luján and I decided upon. I was, in effect, saying that the involved stories common to romantic ballet are foolish; but at the same time I was availing myself of narrative as an assist. That this kind of narrative was part of the 1830 period is my rationalization.

Because the history of the theatre, particularly that in which ballet intervened, is important and wonderful to me, I seem to gravitate toward the re-creation of periods. *Le Gourmand,* in its Molièresque fable, its color and scenic investiture supplied me by Leonard Weisgard, aims to recreate the theatrical period proper to the Mozart *Divertimento (No. 10, in F Major, K. 247).* Its story is less story than ballet pretext, though. And the same is true of *A Masque of Beauty and the Shepherd.*

For the latter ballet, our musical director gave me a suite compiled out of Gluck's operas; and we evolved a masque from it. I don't, of course, really know how the aristocrats who performed in the masques moved, but I have tried to give an idea how they might have moved. The banal fable of goddesses and shepherds is pretext again, legitimate, I think.

In *Heuriger,* using Mozart's *German Dances,* the story interposed itself. I did not originally mean to do a story ballet, but there is a section in one of the dances in which two flutes play and echo a melody. I began to illustrate the flutes with movement, and soon I had a wicked little chimney sweep and a sanctimonious child dressed in her first communion dress becoming the sacred and profane influences in the progress of a young man on the way to his wedding. In short, I had a story.

The *Dryad* is my newest ballet. It was done for two reasons: vanity and compliance.

The vanity arises from the fact that *The Dryad* in its first version was a failure. I knew it was but I hoped that no one else would. One critic said of it that "the revel as a choreographic form has never been successful." He was right, insofar as my ballet was concerned. And even though I admitted to myself that he was right, that failure still smarted. I had to try again.

The compliance arises from another source: the oft-reiterated objection to the lack of a *ballet blanc* in the repertory of my company. If a choreographer continually imposes his taste upon the public, perhaps he should allow the public to impose its taste on him. So I submitted. And that explains *The Dryad:* vanity and compliance.

What happened subsequently I interpret as a reward from heaven for my good nature. Leonard Weisgard in the sets and costumes he designed for *The Dryad* not only gave me an exact synthesis of the nature of 19th Century romantic ballet, but gave me a visual expression of it that excited us and made us all happy.

As usual, Artistic Director James Graham-Luján and I embarked upon research and exploration until we found a narrative outline that seemed to be underlying in the Schubert *Fantasy in F Minor, Opus 103* — this was the music suggested to me for this ballet by Mr. Balanchine.

As for *The Tarot* — an abstract ballet which uses Tchaikowsky's *Mozartiana* for a score — it was like solving the problem of a jig-saw puzzle. I used my dancers in the sections of the music which seemed to fit their techniques. For the rest, I used any choreographer's chief resource: a study of the music until its complexities and above all, its accents, became clear.

So here I am, about to submit my ballets to the important audiences and critics of the East in our three weeks of performances that start July 24 at Jacob's Pillow. Our dancers and repertory will be judged on the group of ballets whose origins I have explained above.

I believe In American ballet and I must, perforce, work within it. America, thanks primarily to George Balanchine, has made an important advance to the history of ballet. That advance is American classicism. It is the criterion under which I wish to work and to be judged.

1950: YOUNG DANCER CONTEST WINNER

In the late Winter of 1950, DANCE Magazine inaugurated its Young Dancer Section with a contest entitled "What Dancing Means to Me." There were twelve winners, of which two were Grand Prize Winners. One of these two was a 15-year-old San Francisco boy, whose photo and winning letter we reprint on this page 6 years later.—Ed.

Conrad Ludlow, 1950, at the age of 15.

April 19, 1950

Dear Young Dancer:

Dancing was forced upon me by music. I was so young that I do not know how old I was when I was forced to dance. I would do what the music told me to do, and I had no idea of how this dance looked to people watching me. All I can remember about this early dancing was that I would lose myself and be somebody or something else, and that sometimes I hated the music which forced me to dance.

When I was eight my family moved from Idaho to San Francisco and I became a student at the San Francisco Ballet School where at first I dreaded the class lessons. I dreaded them for two reasons: I was the only boy in the group of ten or twelve, and I hated to spend the time trying to learn positions and jetes and changements when I might be swimming or playing Indians, or ball with my brother. Then I saw some ballet performers at the Opera House, and I understood that I had a hard long road ahead of me because I wanted to be able to leap high in the air, to be precise and swift and light and yet strong. I couldn't dance to the music anymore, because the dancing I did seemed wrong and awkward to me. Trying to imagine ballets which I could plan would be a foolish dream unless I learned ballet steps thoroughly. Learning ballet seemed to be harder for me than for the girls, but I kept on trying to be stronger, to jump higher.

At grammar school I had to fight all the boys in my grade before they stopped making fun of me for taking ballet, but now they all accept the idea and at my scout group they sometimes said that I could do certain things better than the other scouts because I had taken ballet.

I still have years to go on learning and disciplining myself, correcting faults that are pointed out to me by my teacher. But at least I have been able to make up the choreography for two dances and to realize the joy of creating something which I could perform before an audience of people here in Mill Valley.

A ballet class lesson is not something now to be dreaded, but which I look forward to. After barre exercises and a good series of combinations in the middle of the floor, I feel glowing, relaxed, strong and free. Learning ballet is an important part of my life now. I am a Freshman in high school and I like sports. I would like to be a good athlete in track and basketball, and these activities are beginning to conflict with ballet classes already. But dancing must come first, because dancing, I have discovered, means more to me than anything else.

Sincerely,

Conrad Ludlow, age 15

(pupil of Mattlyn Gevurtz, San Francisco, California)

TODAY: CONRAD LUDLOW OF THE SAN FRANCISCO BALLET

On this page: Conrad Ludlow in leading roles of three Lew Christensen ballets soon to be seen in the East. Upper left, in background, he appears as Jinx in "Jinx." In the foreground, Louise Lawler and Christiane Bering as the Wirewalkers. Above: In "Dryad," to be premiered at the Jacob's Pillow Dance Festival, Lee, Mass., July 24-28. At left: Conrad Ludlow as Cafe Royale and Christiane Bering as Peach in "Le Gourmand."

Photos by Ted Streshinsky

Dance in the New York theatre season, '55-'56

SWEET AND SOUR

BY LEO LERMAN

This year's theatre season has been the most brilliant in the New York decade. Dazzling as the best of European drama festivals, classic and contemporary works have flooded Broadway, on and off, with a happy starlight. The only wailing to be heard midst the huzzas is from admirers of the American musical. For that, '55-'56 was not a year of progress.

To consider the matter chronologically, it was not until October 10th that dance enthusiasts had anything at all to be pleased about. At that time, *Joyce Grenfeld Requests the Pleasure* arrived. Miss Grenfeld came to us from London, took a spin or two in waltz or foxtrot time during her hilarious dissection of types and manner, but the dance news of the evening was the trio who completed the cast: Beryl Kay, Patty Stone, Irving Davies. The three teamed up some years ago, did well in Chicago, London, and more than well in Miss Grenfeld's vest pocket revue. They have style, zip, variety and a happy way of polishing the most conventional idiom until it shines almost as good as new. Audiences got a chance to view the efforts of six choreographers: Wendy Toye, John Heawood (he did *The Boyfriend),* Alfred Rodrigues and each of the three performing dancers. It was a generous sampling of English theatre dance, surrounding a magnificent comedienne.

We had had several musical theatre items before the Grenfeld evening: *Seventh Heaven,* with choreography by Peter Gennaro; *Almost Crazy*—William Skipper committed the dances; and *Catch a Star* with dances and musical numbers staged by Lee Sherman. Maurice Chevalier in his one-man show did some charming fragments of routines and some neatly precise pantomime.

Then there was the D'oyly Carte Opera Company's season of Gilbert and Sullivan. And they do trip the measure nimbly. these G & S veterans, preserving the late Victorian tradition reverently. Looking at the immaculate foot work; the skips; hops; twirls and kicks—distillation of great clowning—the manipulations of fans, sleeves, hands—one sees, as through a long corridor, the grandparents and great-grandparents of our best comics today.

On the evening of November 10th, Miss Carol Channing oozed into town in *The Vamp,* and she lingered for sixty performances. This musical comedy was a costly flop: not even a frenetic nonstop performance by dancing, singing, bass-voiced, Hera-eyed Miss Channing—she did everything up to and including swinging from the chandeliers—helped. Set against a background of early movie-making days, this lavishly mounted fiasco had about as much period atmosphere in decor, dance and performance as a rotisimat. It did have its moments, and the biggest of these was a diminutive bundle of nerves named Patricia Hammerlee. She was the period: she moved, she talked, she danced it. And so did that other big moment: Matt Mattox. Both are extraordinary dance performers. Both time their effects brilliantly. But choreographer Robert Alton did not do much to help the unfortunate general situation. Mr. Alton has in the past done some stunning choreography, but what he did for *The Vamp* was routine, in the old-fashioned sense of the classification. But unfortunately, they were not the good, old-fashioned routines. They were very tired.

Then we suffered through *Pipe Dream.* This is not the place to dissect that woeful bore, but my, how self-reverent Rodgers and Hammerstein can be! The program says "dances and musical numbers staged by Boris Runanin." But they were so bland—which is not precisely what a show involving a rowdy house needs. Those ladies of ill repute who appeared briefly years ago in Agnes de Mille's dream ballet in *Oklahoma!* or even in Eugene Loring's *Billy the Kid* suggested more in the angle of a turned-out knee, in the placement of a toe than everybody put together in all this hoopla. On the credit side were Alvin Colt's costumes, seemingly assembled of five and dime stuff, but good.

Thus far we have not been able to spread joy regarding the theatre's dance season '55-'56. Then, sometime around the turn of the year, Marcel Marceau and his two astonishing helpers Alvin Epstein and Pierre Verry turned up at the Phoenix Theatre (way off Broadway) to appear later uptown. Marceau is, of course, a mime extraordinaire. His control is superb. The least twitch of his muscle, body or facial, communicates instantly. His is a prodigious artistry, but there is, at times, a thin film of ice upon its shining surface. Perhaps a slight chill is indigenous to the perfection he offers. Only occasionally does he melt the heart. But then he achieves some of the theatre's greatest moments. His two helpers, the men who held his placards, are flabbergasting in the atmosphere they create, their power to make the most static of poses seem active. Here, in these two men, audiences saw the moment unforgettably transfixed. By some great magic of body control and deep-rooted exhalation, they were the summation of all *forains:* tattered, lonely, ruth-

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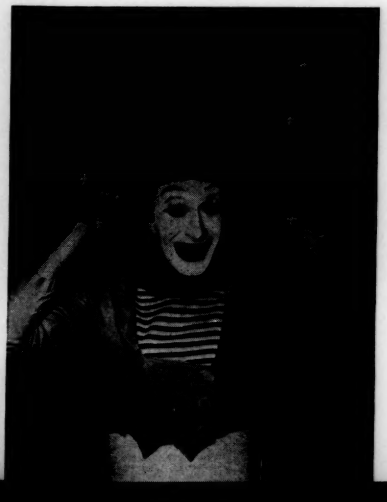
Fred Fehl

At right:
Above: In high cockney style, the "My Fair Lady" dance ensemble cavorts in Hanya Holm's choreography. Below: Julie Andrews and Rex Harrison have a bit of sport in "The Rain in Spain" tango, delightful climax to Act II of the musical version of Shaw's "Pygmalion."

In this column:
Top to bottom: Bob Cohan aloft in Donald Saddler's big dance number for "Shangri-La"; Chita Rivera and Hal Loman in "Mr. Wonderful," choreographed by Jack Donohue; and below, French mime Marcel Marceau looks with unbelieving pleasure at the happy reception he received from N.Y. audiences.



lessly sad and funny. Still, this was only one facet of dance, not dance stepping out and kicking high.

At last, on March 15th, spring danced onto Broadway, and daffodils and lilacs and even apple blossoms flowered gratefully in our dance-parched hearts. Spring this year came to New York only at the Mark Hellinger Theatre, and its name was *My Fair Lady*. As all who read or hear now know, this is the happiest show since *South Pacific*. Its performers are, each and everyone, superb—especially Rex Harrison, Julie Andrews (she was the girlfriend in *The Boyfriend*), Cathleen Nesbitt, Robert Coote, Stanley Holloway . . . the list is gratifyingly long. The show looks and is beautiful: Cecil Beaton's costumes make dancing in them a pleasure. And the dancers happen to be the best ensemble in town. Hanya Holm choreographed *My Fair Lady* and this time we do mean choreographed. Her dances develop out of the operetta's idiom; they grow from the action, carry the action forward. She has used a big dance vocabulary: street games, music hall turns, social dance, the can-can (a bit long), pastiche, satire on tea dance, Spanish, ballet—all are part of a delicious (although not spectacular) whole. Only once did her invention flag, and that, curiously, was in what should have been the operetta's 'big' scene: the ball scene. Here, Miss Holm departed from the stylized tumultous naturalism of the general proceedings and gave us a ball with leaping males (huge back-to-forestage leaps beautifully executed) and elaborate and empty gyrations. It looked pretty, but it did not belong. Pity she did not content herself with waltzing couples—endlessly,

(continued on page 51)

Fred Fehl

Friedman-Abeles

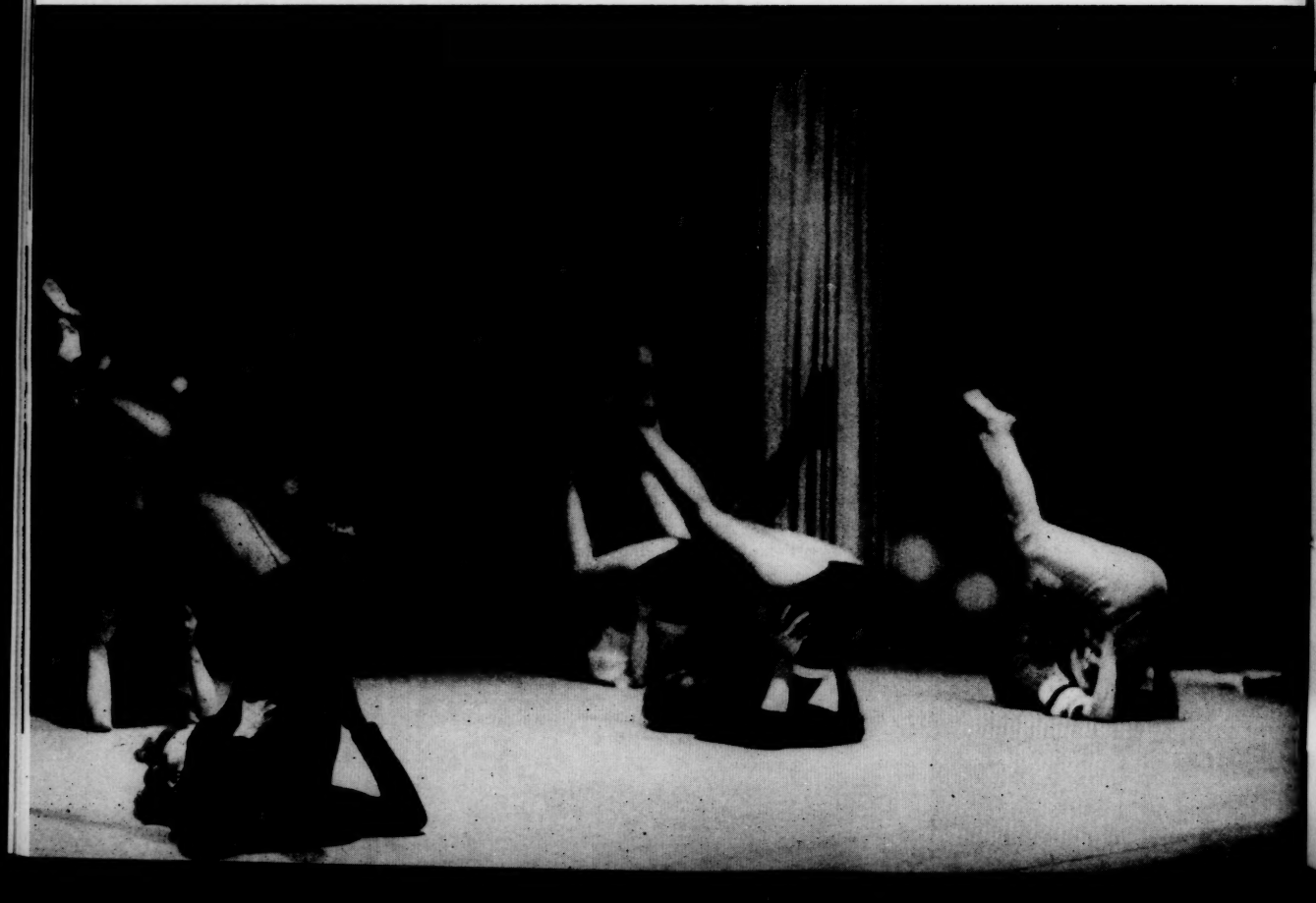
Las Vegas, where dance blooms in the desert

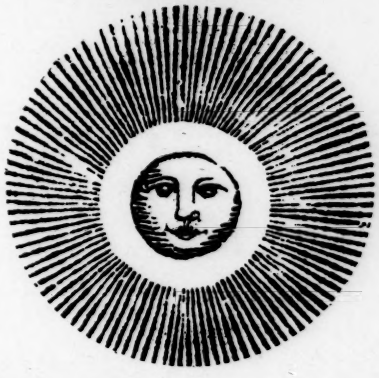
THE STRIP - - for action

BY BETTY DUVAL

Outside: Sunshine. Inside (below): Class on the Hotel Flamingo stage.

Herb Flato





Las Vegas — town of excitement — bold and brassy and born for fun. Bubbling with youth, beauty and talent — awake twenty-four hours a day — alive with the spirit of competition — actuated by top people vying for top honors.

For vacationers, the days are sunny and sleepy, but very often the stages are buzzing with rehearsals, and choreographers' and directors' offices stirring with ideas; for rivalry on "The Strip" is acute and performers must be in top form to keep up with the high standards of entertainment in this opulent oasis.

The Strip is a series of long, low, modern hotels like perfectly manicured, bejeweled dowagers lazing in the sun by day and flashing, beckoning glamour girls by night. The outdoor-movie type signs in front of each one shout their wares — Vera-Ellen, Lena Horne, Noel Coward, Gordon MacRae, Betty Hutton — and on — and on.

Dance in Las Vegas — here is the real youth of the city. The large, beautifully equipped stages of the lavish hostelries offer an exciting creative outlet for directors and choreographers. The salaries paid to line dancers (from $125 per week) lure the best away from Broadway. Dancers are invited, in fact urged, to make free use of the hotel facilities, for beauty is a high-priced commodity in this town. The more attractive people lounging about a hotel pool, the more visitors are pulled in. And so — good pay plus the promise of a vacation-type atmosphere has attracted top dancers from all over the world.

The Hotel Flamingo, along with its big-name entertainment, also boasts a permanent choreographer who has been a leader in the crusade for real dance in Las Vegas. When Ron Fletcher started at the Desert Inn seven years ago, with Donn Arden as his partner, there were only four hotels on the Strip. The shows were loud, the costumes were negligible and the girls scarcely knew how to put one foot in front of the other. All the girls at that time were from the West Coast, chosen for long legs and beautiful faces.

At that time, there was a definite difference between dancers from California and New York. The East Coast girls had a dance standard; a *chic*, a style. This is what Ron Fletcher wanted for Las Vegas, and this is what he got. He knew how to dress the dancers, with hose matched to gowns, long gloves and the first upswept hairdos to appear in that part of the country. His were the first examples of "class" productions in that area.

The new trend in dance started to take hold. The Desert Inn increased its budget. Resourceful entrepreneur Jack Entratter gained the reputation for having "The Copa Girls of the West" at the Sands. Like the bloom of a desert flower, Las Vegas began to come into its own as a center of dance.

Mr. Fletcher, now at the Flamingo, creates enough numbers in a year at the Flamingo to satisfy four Broadway shows. One set of production numbers stays from 8 to 14 weeks, depending upon how successful he feels it to be. Limited to a comparatively small stage, he works with 14 dancers, usually 5 boys and 9 girls.

Three years ago, the Desert Inn put in a revolving stage, equipment for ice shows and the newest in lighting and sound apparatus. Soon after, the New Frontier, with choreographer Bob Alton, followed suit. All these shows are run in traditional musical comedy manner with stagehands, stage manager, top electricians, etc. Las Vegas keeps up with most of the new stage devices such as ceiling trap doors and folding stages.

The Dunes Hotel, which opened last August with Vera-Ellen as its headliner typifies the dance-conscious attitude of the Las Vegas talent buyers. Vera-Ellen is

the only girl who can boast of having danced with all the top Hollywood dance stars — Astaire, Kelly, Kaye, O'Connor and Bolger. Her cohort in the Dunes show, Johnny Brascia, was the winner of the Donaldson Award for dance in the Broadway show *Hazel Flagg* in 1953.

The Riviera, which incidentally is the tallest hotel in Vegas (seven stories) is sure to feature at least one interesting production number directed and choreographed by Hal Belfer. Mr. Belfer who, except for a checked shirt *and* checked tie, might just have stepped off the Yale campus, has had an amazing career in show business. He has staged the dances for over 40 musicals for such studios as Universal-International, Columbia, Republic and Warners.

Formerly a dancer and musician, Mr. Belfer retains a "stock company" of approximately 30 performers at the Riviera, and his people report him to be the ideal director. He creates with his individual dancers in mind, not only asking but actually demanding contributions from them because he strongly feels that a choreographer can weigh down a dancer rather than enhance his talent, unless they create together.

The Riviera dancers show results of daily classes with Anna Austin, Mr. Belfer's assistant. Every boy and girl in his group gives his profession the utmost attention and intensive study so necessary to maintain a position in a production of this calibre.

All around there is dance. During a not-long-ago visit, the "performer's performer," Sammy Davis, Jr. was holding court at the New Frontier. His closing number on this show, "Entertainment," choreographed and also danced beautifully by Hal Loman, was done in its 15-minute entirety on *Toast of the Town* soon after.

Above: Ray Bolger entertains the customers at the Sahara Hotel. Left: Dancers at The Flamingo Hotel pose besides the pool for DANCE Magazine photographer Herb Flatow.

Herb Fletow

Matt Mattox had choreographed the Frontier dance. Again the numbers were bursting with youth and enthusiasm.

At the Royal Nevada, now closed, Georgie Tapps was using his unique style of dramatic tap to good advantage. Here the show featured four large and sumptuously costumed production numbers.

Marji Clark, line girl at the Royal Nevada, and reputedly one of the most photogenic girls in Las Vegas, had auditioned in California. "It was like a regular Broadway audition," she reported. "We were called back three times, and really had to dance. They asked us to do intricate combinations in ballet, modern and tap, seeming to require a Broadway rather than nightclub type of talent."

This is the case in all the Las Vegas hotels, where a combination of outstanding looks with real dance background is desired. But the girls came across what was, for most of them, a disturbing requirement upon starting theatrical employment in Las Vegas. They were asked to "mix" or dress up after the show and mingle with the paying customers in the cocktail lounge. This is a stipulation in many of the hotel contracts, and for some, reason enough to leave when the contract is up.

Nevertheless, it is very satisfying to the dance lover to see how much has been done with dance in Las Vegas. It would have been so easy, with the big name stars as drawing cards, to place a few scantily-clad show girls in strategic places on the stage and let it go at that. Maybe it was luck that the right choreographers were hired — men with experience and ideas, and that they were allowed to exercise those ideas. The ideal stages, equipment and choice of dancers are an inspiration, and the spirit of competition a constant stimulus. It looks like each one wants the very best show, and puts the best of himself into it. *THE END*

Above: A moment of action caught from the wings of the Hotel Flamingo stage — Ron Fletcher is choreographer. Right: Lena Horne, supported by resident dancers at the Sands Hotel, does a take-off on Dietrich for Las Vegas enthusiasts.

BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*

Photograph by Zachary Freyman: Text by Saul Goodman

SONDRA LEE

Sondra Lee, in her early teens, took weekly dance classes with a local teacher near her home in Newark, New Jersey. But, as a frequent member of the audience at ballet performances, she wondered and wondered if she was being taught properly. What better authority to consult than a *ballerina absoluta?* She wrote to Alexandra Danilova, requesting an appointment, and got one. After a brief audition, Mme. Danilova agreed that the youngster had talent and recommended a course of study. Because parental objection was very strong and pocket money sparse, many months passed before Sondra was able to win over her folks, and enroll for classes with Edward Caton at Studio 61 in Carnegie Hall. Then she began to study ballet seriously. The demi-character classes were particularly interesting. They opened an entire new world for her.

Next, she won a scholarship with Olga Tarassova, with whom she worked steadily for two years, frequently to the extent of four ballet classes a day. Through her affiliations with the little theatre group of the local "Y," she spent two summers dancing in entertainments put on in summer hotels. At sixteen she filled an engagement at Washington, D.C.'s Balalaika Club, where she danced the *Waltz of the Flowers* in a white tutu. She was hastily informed that the customers preferred something more snappy.

In 1947 she auditioned for and won a featured role in the Broadway musical *High Button Shoes.* Her performances as a rambunctious child in Jerome Robbin's hilarious Mack Sennett ballet, helped stop the show nightly. Later, she went on a national tour of vaudeville houses in a one-hour version of the same show. The impression she made in this role was so strong that at first she found it impossible to convince producers she was not the character that she played in it. She kept busy, nevertheless, appearing in brief spots on scores of television shows.

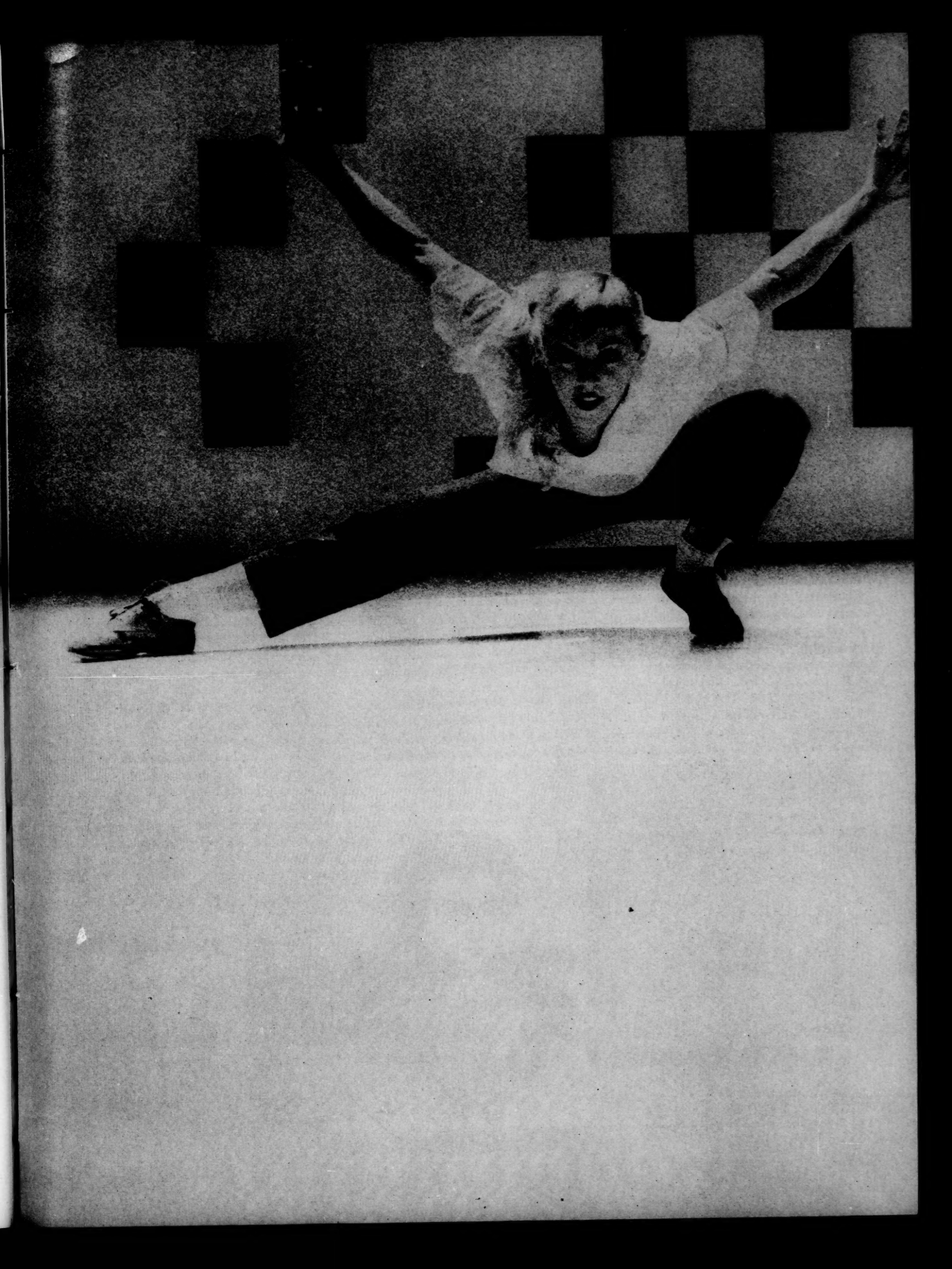
During the summer of 1952, she had a featured role in *Bloomer Girl* at the St. Louis Municipal Opera. Anxious to also appear in straight roles, she studied dramatics with Stella Adler and Lee Strasberg. When Jerome Robbins began casting his dancers for *Peter Pan* on the West Coast, he called Sondra. Originally set to be one of the lost boys, she emerged in the final Broadway version as Tiger Lily with two terrific dances to do. She won plaudits for her contribution to the Mary Martin hit, which had a full season on Broadway plus two coast-to-coast telecasts.

In Dallas, during the summer of 1953, Sondra had her first serious acting and dancing role as Louise in *Carousel.* Her big disappointment was *Reuben, Reuben,* choreographed by Hanya Holm, in which Sondra received glowing notices out-of-town, but which never reached Broadway.

Her performance, however, was seen by Tad Danielevsky, head of NBC's Talent Development Project, and he became interested in this small, dynamic performer. She is now a member of the Project, and being carefully studied with regard to her capabilities as a singer and comedienne as well as dancer. The Talent Project hopes to be able to arrange television opportunities to bring attention to the full range of her talents.

In New York she continues her ballet classes with Nanette Charisse at Dance Circle. During infrequent moments of not working, she paints and writes short stories. Now in Paris, Sondra is featured in a new musical revue with Roland Petit and Jeanmaire. If the Petit revue is well received there, it's possible that Broadway will be seeing it after the Paris run. But in any case, you'll be seeing little Sondra.

Vital statistics: Height, 4'10"; weight, 86 pounds; married to actor Sidney Armus.



The 17th Century dancers seen by Samuel Pepys were much involved in the romances of Charles II

MR. PEPYS GOES TO THE THEATRE

BY SELMA JEANNE COHEN

Samuel Pepys, Clerk of the Acts, respected officer in the Royal Navy and loyal subject of Charles II, worked with diligence and devotion in the service of his country. Up at dawn, he often put in several hours at his desk before taking his morning draught — the drink of ale or beer which, along with a little bread, radishes, anchovies, or pickled oysters, served as breakfast in the England of the late seventeenth century. He often worked into the night as well; an often repeated phrase in his Diary reads: "late at the office . . . so weary and late to bed."

However, though Pepy's labors began early and ended late, they were frequently interrupted. Could he help it if, along about three in the afternoon, in the midst of a business errand, he just happened to pass the Duke's House in Lincoln's Inn Fields or the King's in Vere Street? Plays at these, the two London theatres, began at three-thirty, and the current offerings were announced on signs attached to posts in the streets. The bills were enticing; they included bloody tragedies, witty comedies, spectacular musical shows. And surely both the cast and the audience would contain some beautiful women, so that even if the play were dull, Mr. Pepys would not be at a loss for entertainment.

Sometimes he succeded in evading the lure of the theatres, but at other times the temptation was too great as it was, for instance, on September 11, 1661 when "I to Dr. Williams to talk with him again, and he and I walking through Lincoln's Inn Fields observed at the Opera a new play, 'Twelfth Night,' was acted there, and the King there; so I, against my own mind and resolution, could not forbear to go in, which did make the play seem a burthen to me, and I took no pleasure at all in it; and so after it was done went home with my mind troubled for my going thither."

While Pepys did not always enjoy the dramatic entertainments at the theatres, he almost invariably liked the dancing. On September 25, 1667, he went to a new play called "The Storme" "which is but so-so, methinks; only there is a most admirable dance at the end, of the ladies, in a military manner, which indeed did please me mightily."

Many plays during the Restoration featured some kind of dancing. There was usually a number at the end of the play, and often incidental dances appeared in the course of the action perhaps preceded by a song. In fact, the England of Charles II seldom took its drama straight. The public flocked to musicals, and many plays never intended for singing or dancing acquired them in response to popular demand. Shakespeare's *Macbeth* was commended by Pepys as "one of the best plays for a stage, and variety of dancing and musique that ever I saw." In this one, the choreography for the witches was the big attraction.

Moll Davies was, according to a friend of Mrs. Pepys', "a most impertinent slut" . . . "She is a most homely jade . . . though she dances beyond anything in the world."

Theatre Collection, N.Y.P.L.

The livelier and more spectacular the show the better the audience liked it. All social classes in London went to the theatre. No seats were reserved, but those who could afford servants sent them on early to hold places for them. The King, along with the dignitaries and beauties of the court, sat in the first tier boxes, which cost four shillings; the pit went to young gallants and critics for half a crown; the middle class bought their tickets in the gallery for one shilling and sixpense, while for a single shilling anyone could occupy the upper gallery. But many didn't pay at all; playwrights and poets got in free as did footmen and coachmen who caught the last act when they arrived to pick up their masters.

By present day standards, the Restoration theatre was far from comfortable. The only heat was provided by tallow candles along the walls and over the stage. The roof let in a little daylight and as much rain as happened to fall. Seated on the backless benches of the pit, young men about town exchanged amorous glances and words with pretty young women (frequently wearing masks to hide their blushes or their identity), while literary wits spoke running commentaries on the play which a few people tried hard

to see and hear.

Into this theatre Mr. Pepys stepped, filled with guilt and with anticipation. While many of the plays which he saw we can read today, the dances he witnessed cannot be so accurately visualized, for, in most cases, there remains of them only his own brief description. In *The Humorous Lieutenant,* which he saw on May 8, 1663, Pepys liked a dance in which "the tall devil's actions was very pretty." He saw a seamen's dance in *The Tempest* in 1668 and the same year praised a "very stately" dance in *The Black Prince.* On February 25, 1669 he is specific about the dancing in *The Royal Shepherdess:* "a good martial dance of pikemen, where Harris and another do handle their pikes in a dance to admiration."

In *Queen Elizabeth's Troubles and the History of Eighty Eight,* Pepys saw a dance of milkmaids which may have been based on the traditional May Day ceremony in which such ladies hung silver cups, flowers and ribbons on their pails and, accompanied by a bagpipe or fiddle and a garlanded cow, went dancing before the houses of their customers.

Nell Gwyn, "pretty, willy Nett" had red hair, dimpled cheek, and danced a jig "to perfection." She nevertheless had two rivals for the attention of Charles II.

Restoration stage dancing derived from many sources. The characters of the commedia del'arte were already making their way into English dancing as Pepys indicates by his comments on *The Sullen Lovers* which he found tedious as a play. "But a little boy, for a farce, do dance Polichinelli, the best that ever anything was done in the world, by all men's report."

In Pepys's time, most plays ended with a dance. A happy ending seemed to call for a scene of rejoicing and made a good excuse for a bit of choreography. Sometimes it was a country dance, similar to those known by the audience through the instructions in John Playford's book *The Dancing Master.* Or it may have been a theatricalized jig such as Nell Gwyn was famous for.

Indeed, fame and fortune awaited the skilled performer of these dances. The lively, jumpy jig provided a rare opportunity for displaying a pretty feminine limb, and Pepys was not the only man attracted by the charms of "pretty, witty Nell." Her careeer was considerably abetted by her terpsichorean accomplishments.

Pepys first mentions "little Nelly" in his Diary in 1666 when she acted the role of Lady Wealthy in *The English Monsieur.* He may well have noticed her previously, however, when she was just an "orange girl" selling fruit to the audience between the acts. Her red hair and dimpled cheeks were probably as attractive to the theatre's customers as they were to the managers who eventually hired her as a player. In 1667 Pepys saw Nell, dressed as a boy, dance a jig in *Secret Love, or the Maiden Queen* and could not repress his delight: "so great a performance of a comical part was never, I believe, in the world before as Nell do this . . . best of all when she comes in like a young gallant; and hath the motions and carriage of a spark the most that ever I saw any man have. It makes me, I confess, admire her." He saw the play six times.

Nell had learned her art from a fellow member of the King's company, John Lacey, a dancer of worthy pedigree. He had himself been apprentice to John Ogilby, a Scotsman said to have achieved "great excellency" in the art of dancing. Ogilby's performing career was cut short when, vaulting and cutting capers at a court masque, he fell, injuring his leg, and was lame ever after. He continued teaching, nevertheless, and numbered members of the nobility among his students.

The dancing of his pupil Lacey was well known to Pepys who called his performing in the title role of *The French Dancing Master* in 1662 "the best in the world." Apparently, however, Lacey's skill diminished with the years, for on January 11, 1669, Pepys remarked that *The Jovial Crew* was not what it had been "when Lacey could dance." A few days later he found reason to complain of Lacey's choreography, too; "invention not extraordinary as to dances; only some

(continued on page 60)

Famed rope dancer Jacob Hall married non-dancer Barbara Palmer, Lady Castlemaine, leaving the field of courtly romance clear for Nell Gwyn and Moll Davies.

Theatre Collection, Harvard College Library

YOU'VE HEARD ABOUT THEM:

The Princess Yasmin and Rebecca Welles, daughters of Rita Hayworth, are photographed in the Cannes studio of Julie Sedova. Queried as to why children so young wear toe shoes, the renowned Russian teacher explained that in the Imperial system all preliminary training is done in hard shoes, but that pupils are not permitted to dance on pointe until they are at least 10.

A. Traverso

9-year-old Susie Kempner gets some ballet pointers from her devoted celebrated aunt, Alicia Markova. Daughter of Miss Markova's sister Bunny, Susie, a serious ballet student, is in her 3rd year in London's Educational Arts School, where she is taught both dance and academic subjects.

Keystone Press Agency

Maria Youskevitch, daughter of Igor Youskevitch, and Leonide Massine, Jr., both 10, are students at the Ballet Russe de Monte Carlo School in N.Y.C. They are shown rehearsing for one of the school's TV productions.

V. L. Sladon

DANCE MAGAZINE'S BALLROOM DICTIONARY

BY DOROTHEA DURYEA OHL

Illustrations by Doug Anderson

July 1, 1956

Dear Reader:

The American scene has offered a spectacular arena for all sorts of free enterprise—including social, or ballroom dance. As a result of differences in geography, race and economics, there exists in the country today a multitude of methods for the teaching and in the execution of ballroom dance. But, because the U.S. is truly a melting pot, its inhabitants appear to have in common a general, casual, overall style.

Leaders of American ballroom dance, less casual in their attitudes, have, however, rarely been able to agree about dance matters. One of the most protracted areas for misunderstanding and dissension has been ballroom dance terminology. In behalf of the idea that a clarification of dance terms will serve a constructive purpose by indicating the advantages of a common terminology, DANCE Magazine herewith offers the first installment of its Ballroom Dictionary, to be continued in future issues.

This Dictionary does not presume to settle all problems with dispatch, or to arrive at arbitrary conclusions. Instead, it aims at presenting the most widely accepted, sensible terms and definitions in their most appropriate forms. We trust it gives pleasure and assistance.

Sincerely,
Dorothea Duryea Ohl

KEY

Pos.—position *N.B.—note well*
Syn.—synonym *Var.—variations*
Def.—definition *LOD—Line of Direction*

L or R alone refers to left or right foot; otherwise it precedes the member of the body to which it specifically refers.

Left or Right, written out, refers to directions on the floor.

Positions are always described from the action of the man; i.e., right outside pos. means that the man places the girl to his right.

When a gentleman offers his hand to a lady, it is presented palm upward, and she places her hand on his, palm down.

POSITIONS

1. CLOSED POS.

Closed pos.

Syn.—regulation dance pos.; regulation pos.; dance pos.; waltz pos. (N.B. — latter no longer considered best descriptive term, although it was first term used to describe this pos.; since it originated with the waltz.)

Def.: Couple stands face to face, feet together, toes as well as heels; shoulders and hips parallel; girl very slightly to man's right; bodies in close juxtaposition but not actually touching, each partner looking over the other's R shoulder; man's R hand slightly above girl's waist; her L hand on his R shoulder; man's L hand clasping girl's R hand, arms extending to side, elbows slightly flexed; shoulders relaxed. To start, man faces LOD, girl's back is to LOD. This is the standard starting pos. for the majority of ballroom dances, i.e., Foxtrot, Waltz, Tango, Rhumba, Samba, Mambo, Cha-Cha, Paso Doble, Merengue, some Polkas, etc.

2. SEMI-OPEN POS.

Semi-Open pos.

Syn.—semi-conversation pos.; cross-through pos.; walk-through pos.; step-through pos. N.B. — In Tango, this was sometimes referred to as Promenade pos.. from the promenade step, generally regarded as the first to make use of this pos. in modern ballroom dancing.

Def.: Pos. of arms and hands same as #1; shoulders and hips no longer exactly parallel; man's R shoulder and hip and girl's L shoulder and hip turn slightly toward each other (many prefer to leave

(continued on page 54)

IVA KITCHELL ENTERTAINS

Above: Iva Kitchell arrives onstage wearing a coat over her basic costume.

To an audience, a performer's make-up, costume changes and program arrangements are usually considered part of the remote and magic atmosphere of the theatre. But dance satirist Iva Kitchell has cleverly invited her many audiences to join her onstage in these backstage rites.

This unusual procedure was initiated by Miss Kitchell for her recently concluded '55-'56 season, her fifteenth year of touring. It was last spring, when National Artists Corporation (which has managed her since 1947) asked her to submit the exact programs she would be dancing in October, that Miss Kitchell rebelled. Most touring performers accept such a request as normal, but not this one. She felt that whatever new works she might prepare over the summer were always lost by such an arrangement, and too much spontaneity strangled. She therefore suggested a more flexible plan, which NAC accepted, and which has been very happily received by her audiences.

This year's Kitchell program lists twenty-six numbers. Of these, twelve are performed on any one evening. When she gets to the theatre she, herself, doesn't know exactly which twelve she will do. She brings onstage with her costumes and accessories for sixteen numbers. Because of the informal atmosphere of the program, she can actually discuss with the audience which dances she will do, and why.

The petite comedienne not only decides

PHOTOS BY GENE COOK

Left: "Tale of a Bird," in which she is both the bird and the hunter.

Below, left to right: "Coloratura;" "Valse Triste" (impressions of a dance as shown on a home movie projector, including being run-off backward); and Epilogue.

on the dances onstage, but makes up and does changes of costumes, too, continuing to chat between numbers, if she feels like it. The theatre-goer, in addition, has the subtle pleasure of watching the transition from character to character. In her Playbill, there is a note by Miss Kitchell which reads: "I'll let you know about such things as intermissions."

Fellow artist, pianist, composer, accompanist Harvey Brown has been with Miss Kitchell during her fifteen years of touring, for about 700 performances here and abroad ("We don't know who's following who") except for a three-year absence when he was in the Army.

The material on a Kitchell program makes fun of people, things, experience, and dance itself—all in terms of dance. She is particularly adept at mocking the latter—with a wittiness that comes only of really knowing the score. (Behind the fun onstage lies careful, intelligent observation, lots of study, minutely-fashioned dances and skillful craftsmanship.)

Iva Kitchell does her *barre* work regularly in the hotel, wherever she is, before making an appearance. "It keeps me from being nervous if I've done my *barre* work conscientiously before going to the theatre . . . I can't ever forget technique, because I am at my best only when the characterization and the technique meet each other evenly . . . Dancing is seductive, isn't it?"

THE END

Folk Dance Series:

Hope Hawthorne

JULY 4th: HERE AND ABROAD

BY MARY ANN HERMAN of Folk Dance House, N.Y.C.

It has often been said that the folk dancer knows more about the rest of the world than a well-traveled tourist. He gets a kind of painless education in just about everything there is to know about the country from whence come the dances he does. For example, the average American would not be apt to know that July 4th, the American Independence Day, is celebrated with equal fervor in Denmark. But the American folk dancer, because of his acquaintanceship with so many Danish dances, is apt to be fully aware of the double celebration. In fact, many teachers and leaders augment their dance programs for the Independence Day Festival with Danish dances as a result.

The Danish celebration originated with Ivan Kirkegaard of Racine, Wisconsin, way back in 1905. The very first celebration of the American July 4th celebration on Danish soil took place on July 4th, 1909, when Dr. Henius led a group of Danes from the United States to visit Aarhus. The event has since been held annually and the area now is a 400-acre park called Rebild National Park, where a Lincoln Memorial (a replica of Lincoln's log cabin) houses Danish and American archives. Each year American Danes and natives of Denmark gather for a special celebration which includes, of course, folk dancing.

It is interesting to note that in the American folk dancer's repertoire, the Danish dances predominate—just as they do in most of the books on folk dance published in the United States. Perhaps this is because they have such a social quality. Most of them are quite simple and easily learned and do not have intricate footwork. The square dances of Denmark are quite similar to American squares, except that they are done without a caller and have set patterns. The style of the Danish dances is quite crisp and neat. Free hands invariably are on the hips and everything is well defined, unlike dances of Italy, Slav countries or other non-Scandinavian countries. They do, however, bear a resemblance to dances of the British Isles.

It occurs to us that a most interesting program could be made of square dances around the world. This would show how basically the people are the same the world over. The presentation would also show the differences in styles in each dance that would distinguish one from the other—just like with people who have the same basic emotions, but do not all look alike. Such a program would well include such a good variety as the Danish *Hatter;* Swedish *Gustaf Skoal;* Jewish *Sher;* German *Man in the May* or *Puttjenter;* Moravian *Saroca;* Scottish *Eightsome Reel;* English *La Russe.* Even the Sicilian *Tarantella* is based almost entirely on figures found in American square dances. Then there is the loveliest of all European square dances, the original Czechoslovak *Beseda.*

In American schools, Danish dances predominate too. So much so that RCA Victor, as well as other companies, have recorded quite a few, complete with illustrated directions. These include the *Ace of Diamonds; Seven Jumps; Crested Hen; Shoemaker's Dance; Dance of Greeting; Little Man in a Fix; Napoleon; Masquerade; Paris Polka; Sextur; Totur; To Ting; French Reel; Feder Mikkel,* etc.

(continued on page 48)

Fourth in a series of YOUNG DANCER "STORIES OF THE BALLET" *by* REGINA WOODY
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Music by Virgil Thomson
Choreography by Lew Christensen
Book by Lincoln Kirstein
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FILLING STATION

Filling Station was premiered at the Avery Memorial Theatre, Hartford, Connecticut, by Ballet Caravan on January 6, 1938. Lew Christensen, Marie-Jeanne, Eric Hawkins, Michael Kidd, Todd Bolender, Eugene Loring and Fred Danieli created the roles in it.

Filling Station is a ballet as American as the words "Fill her up." Though a filling station attendant is never likely to take the place of Albrecht in *Giselle* in the hearts of young balletomanes, Mac is, in truth, a small town hero to the boys and girls of his neighborhood. In this one-act ballet, as in life, he is the monarch of all he surveys as well as doctor to weary motor cars.

From the moment that Mac discards his daily newspaper and dances, he is a real person. In beautiful balletic style, he does leaps and turns that fit his character like a rubber glove. The first of Mac's customers is the father of a family.

(over)

He is dressed in baggy knickers, loud jacket, straw hat, and is smoking a fat cigar. He asks his way. Mac does his best to give simple directions but the poor motorist is completely baffled by the signs which Mac uses to explain that he must "Turn left at the first traffic light, then go straight on down to the Square!"

Finally, in despair, Mac yanks down a huge map and points out the way. The man leaves. Two truck drivers have come in to chat with the station attendant. With the customer out of the way, the three young men whoop it up a bit in a strenuous dance as athletic as a sandlot baseball game. A State Trooper interrupts. He accuses the truck drivers of speeding. They deny the charge.

At this moment the motorist returns with his family. Mamma is a brassy-haired female, fat in all the wrong places. Daughter is a poisonous little brat who wants to go you know where, and fast! While this man's family is in the rest room, he tries hard to entertain Mac by giving him a golfing lesson. When Mamma and the spoiled child return, he is borne off-stage on a wave of angry complaint.

But there is no rest for Mac. Into the station stumble a young couple as frankly intoxicated as they are friendly. Determined to continue their good time the girl insists on dancing with her escort, who drags her limp and inert body about in a comic travesty of a beautiful ballet *pas de deux*. So happy and carefree is she in her dizzy dream world that she soon insists on the truck drivers as well as Mac being her partners. Soon she is being tossed about in football fashion. The merriment is at its height when the unhappy motorist darts back in, just in time to catch the lighthearted lady in his arms, to the annoyance of his wife. Then the dance turns into the Big Apple, but one which could be danced only by a very capable group of ballet dancers.

The Big Apple is brought to an abrupt halt by a gangster who rushes in and levels his gun at one and all. They line up before him in terror. So busy is he snatching their valuables that he does not see Mac creep away and switch off the lights. Pandemonium breaks loose, producing a scene danced in total darkness, splintered only by the brilliant beams of flashlights, which reveal many jumps and turns done by the various characters as they move about the stage.

Suddenly shots are heard. There is a terrific silence. Then Mac snaps the lights back on and a tragedy is revealed. The antic young lady lies dead! Everyone is shocked and saddened. The State Trooper arrests the gangster and leads him away as the rest of the group stand mournfully beside her lifeless body. Slowly forming a procession, they lift the body high above their heads as they march about the stage, but before the audience can get its handkerchiefs out for a good cry, the semi-intoxicated young lady sits up unsteadily and waves a gleeful goodbye. Mac sighs, looks around, picks up his paper and slouches into a chair to wait patiently for his next customer, be he bandit or bona-fide motorist.

Filling Station is a ballet of everyday life. It is to be hoped that many more such ballets will be created in the future. Just as *Giselle, Swan Lake* and *La Sylphide* keep the tradition of "white ballet" alive, so do ballets like *Filling Station, Billy the Kid* and *Rodeo* add colorful contemporary works to a company's repertory.

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Copenhagen *(continued from page 19)*

Yankee style" or a sumptuous French meal. Tivoli is concert halls and visiting virtuosi. Tivoli is colored fountains and outdoor bands playing "You Made Me Love You." Tivoli is a place to sit dawdling over wine in a glass house lined with flowers and twittering birds.

And Tivoli is the Pantomime Theatre. Twice nightly, when the town clock strikes 7:45 and 9:45, strollers gather before a gold-trimmed oriental pagoda. And precisely at the last stroke of the clock, a roguish blue-green peacock perching downstage center folds his fanned-out tail, which forms the theatre's outer curtain, and slips down into the pit. The lively little overture begins, and Pierrot and his cohorts strut their stuff.

The first show of the evening is pure pantomime. Harlequin in his sparkling suit skitters about, protected by a Green Fairy. The huge old Pierrot flounders through his errands and is often clubbed. And, of course, in the end the lovers surmount parental opposition and are united in a tableau.

After the performance Pierrot comes out to greet the children in the audience. And the peacock rises out of his pit and fans his tail.

There are about ten of these old pantomimes, some of them dating back about two hundred years. And the audiences, who see them year in and year out, know them by heart. If one of the performers changes the stage business identified with his role, there are wont to be complaints.

This miniature theatre with its hand-cranked mechanisms, requires about a hundred people for operation and performance. And although its season is only four months each year, the staff considers it a privilege to come back time and again. One actor has been with the theatre forty years.

The second performance of the evening is usually a little ballet with essentially the same characters but with more liberty allowed the choreographer. And for us, this second performance had even more magic, perhaps because by this time darkness had fallen. The green dragons above the proscenium gleamed against the night sky; the crowd was more quiet; all the lights of Tivoli were on; and the innocent little production seemed really out of another time.

One could not imagine the Tivoli pantomimes out of their own context. Unlike the Royal Danish Ballet, they would fade if taken on tour to foreign lands. They can bring joy only to summer strollers.

Next season the Pantomime Theatre will be under new direction. Niels Bjorn Larsen leaves his post as Ballet Master of the Royal Danish Ballet to produce new works and supervise the traditional ones for the little theatre. Mr. Larsen (who will continue as mime for the Royal Ballet) also has some new plans for Tivoli. He hopes to create a resident ballet company in one of the other Tivoli concert halls.

Frank Schaufuss, one of the Royal Danish Ballet's excellent soloists, becomes the new Ballet Master. An important part of his job will, of course, be the maintenance of the Bournonville tradition and the restoration of additional Bournonville ballets to the repertoire. Two are planned for next season.

But being a young man and far-seeing, Mr. Schaufuss has other plans for the company after its return from America. There will be a full production of the Sadler's Wells version of *The Sleeping Beauty* with Margrethe Schanne and a sensitive young dancer named Kirsten Simone alternating as the Princess. In the spring, young Danish choreographers will be given an opportunity to present their works on a special choreographer's night. The Royal Theatre will underwrite the expenses of their works and take the best ones into the repertoire.

Mr. Schaufuss also plans innovations for the ballet school. Right now, even though mime is accentuated on stage, there are no formal classes in mime. These will be reinstated. A partnering class will be organized, and perhaps classes in choreography, notation, and dance history.

All of these elements point to one thing. The Royal Danish Ballet fortunately does not consider itself a finished entity. It knows there is room for growth and development. It has rare talents, rare beauty, and seemingly sound direction. And although it has appointed itself the official repository for a lovely style of the past, there is no doubt that its forthcoming American tour will give it a needed eye for the future.

And in the meantime, Americans cannot help but love the Royal Danish Ballet, although they will not have the special pleasure of seeing it in Copenhagen.

THE END

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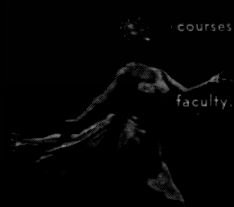

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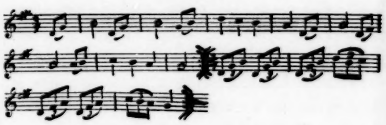
Folk Dance

(continued from page 42)

Following is a good little Danish dance, done just as often and as casually at Scandinavian gatherings as foxtrot would be here:

TO TING

DANISH TO TING (Two Things) Record Folk Dancer MH 1018.

Couples, side by side, inside hands joined, free hands on hip.

Part 1. Starting on outside foot, take 4 open waltz steps forward. Then turn with 4 waltz steps in ballroom position moving around the circle. Repeat all.

Part 2. Side by side, man puts R arm around lady's waist. Lady places L hand on man's R shoulder. Starting on outside foot, walk briskly forward 4 steps, then assume shoulder-waist position and pivot with 4 steps around the circle. Repeat part 2. Repeat dance from beginning.

THE END

★

Philip J. Del Vecchio

***HAZEL THE WITCH:** Judith Martin, above, in the one-woman dance-play, "Dancy feet," which she has written with Charles Burr. It is to be presented at the Westport Country Playhouse, Westport, Conn., on July 6. As the fairy tale unfolds in song and dialogue, Miss Martin portrays Hazel, the Witch (of Salem 1692); Dancy Feet, a foundling left in a tree; Slow Jim Fitch, a vagabond dowser, and Dudley Serious, a tree surgeon.*

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Kuuipo

SPANISH
Paco Lucena

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Book Reviews *(continued from page 12)*

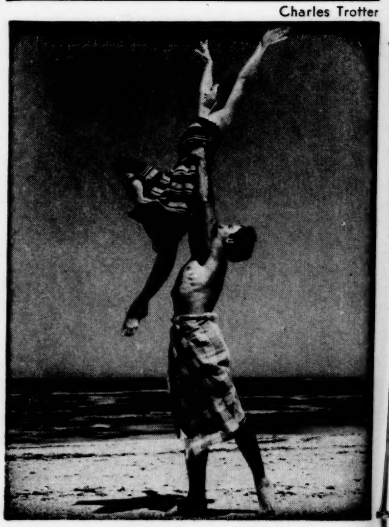
significance." When he wants to make a point and say that no opera house in the world can work without a deficit, he enumerates not one or two but eleven such houses.

Adjectives are the crucible of all writers and, undoubtedly, their use gives them mercilessly away. In describing an arabesque from a technical viewpoint, must it be a "thrilling arabesque" and must the leg straightened and stretched out be "lovely?"

I liked his attitude toward the necessity of state or municipal subsidized companies. But I think it ill-advised to speak of an unhappy future if a dancer has to become a teacher. Nor will Mr. Deakin have many people agree with his statement that the " 'storyless' ballet has become almost an 'American' type ballet," or: "There is a definite place in ballet for the abstract; but one is unable to escape the conclusion that the abstract ballet has deteriorated at the hands of Balanchine and imitators, and has become merely the vehicle for the display of virtuosic acrobatics."

I am hesitant to say it, but the fact is that the best and most readable passages in this book are the page-long quotes from Stravinsky's *Chronicle of My Life* and other authors. *(cont. on page 58)*

Charles Trotter



AFRICAN SHORE: At Mombasa, along side the Indian Ocean in Kenya, East Africa, Daphne Dale and husband Nicholai Polajenko, do some beach dancing in costumes usually worn by natives. Formerly of the London Festival Ballet, they have recently been performing in Kenya & Uganda. Nairobi is Miss Dale's home.

Sweet and Sour

(continued from page 29)

twirling, waltzing couples. But so strong is the spell of this operetta and Miss Holm's contribution to it that no one really minds the over-elaborate ball. The climax of Shaw's play as translated into the musical, occurs in the form of a tango spoof of the *Rain in Spain*, and it is glorious.

Special mention: Stanley Holloway, in whom the great tradition of the English music hall is displayed in all of its discreet rowdyism. About Julie Andrews: she is twenty and at twenty she sings better, dances better, even is prettier than Miss Gertrude Lawrence was. She is an astonishingly proficient performer — so proficient that one almost wants her to make just a little mistake. Like Marcel Marceau she is just a wee bit glacial. Perhaps years will melt the ice and then audiences will see a truly great star. About Rex Harrison: he does not sing, he does not dance, he is not a very young man and he is not the handsomest man in the world. He merely happens to be the actor with the greatest authority now appearing on the New York stage. And he also happens to convey straight to the topmost gallery row, that he is the most charming man in the world. Other than this, his every movement and inflection is a lesson to all performers, whether singers or dancers or actors. One more bit of praise: the score by Frederick Lowe is written to make even stones dance. And the music is orchestrated brilliantly.

After which doldrums settled over Broadway once again—*Mr. Wonderful*, *The Most Happy Fella*. The former, choreography by Jack Donohue, had dancing of no special interest, although Chita Rivera and Hal Loman are agile, and the much-admired Sammy Davis, Jr. can step with the best of hoofers. The latter revealed itself as the most dreary show since *Pipe Dream*, and took itself even more seriously. Choreographer Dania Krupska should have known better. Inspired by grape-growing in California's Nappa Valley, Krupska gave us peasants—the kind who flock on stage all garlanded, gaily laden with heaping baskets. The dances are thinned-out de Mille, but badly integrated. On my program note is scrawled, "Wake up, Miss K., twenty years are over." I must have been thinking of Rip Van Winkle.

May brought *The Littlest Revue* to the Phoenix Theatre, this year's follow-up to

(continued on page 52)

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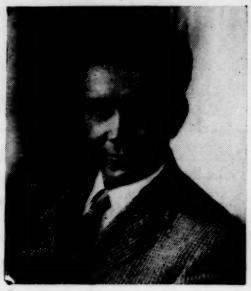

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Sweet and Sour

(continued from page 51)

last year's gregarious show. This time we got eight performers, all of whom move about easily, and four of whom—Beverly Bozeman, Dorothy Jarnac, George Marcy and Tommy Morton—are dance specialists who also do other things. Comedienne Charlotte Ray is by far the star. The choreography by Charles Weidman, for whom we have considerable respect, was of little interest, except for a macabre number with ironic bite, in which Dorothy Jarnac was menaced by many enticing hands. Danny Daniels was responsible for the fresh and fugal *Game of Dance*, which the four dancers did crisply.

We went to New Haven and then to Philadelphia (twice) to view *Shrangri-La* in the cleaning-up stage. At first look the only thing to recommend this staggeringly expensive-looking show was Donald Saddler's dancers. Later, our impression was confirmed: the dancers were improving, and even the rest of the show had gained from past changes, a new director, general re-doing. When last seen, some two weeks before its Broadway opening, *Shangri-La* was still no world beater, but it did seem to be showing a little life. Its one sustained ballet comes closer to a genuine programatic ballet than any seen this past season. Because the remote Himalayas is the locale of the musical the idiom is, of necessity, somewhat Oriental. But Saddler has managed to invent patterns and sequences which in no way reflect Jack Cole's treatment of Oriental dance. If anything, they are more related to the style of José Limón. In any case, Don Saddler seems to be the only one of the newer choreographers who has anything to say in theatre dance terms. *Shangri-La* gives him two diverse but equally spectacular dancers to work with —Harold Lang and Robert Cohan. For Lang and partner Joan Holloway he has invented several sprightly spoofs of ballroom teams. Cohan, once Martha Graham's partner, heads the big ballet and performs as though he were appearing before the most discriminating of concert audiences.

Also pre-Broadway, we sat through some four hours of what's to eventually become *New Faces of '56*. From where we sat, it looked like old tired feet of '56. David Tihmar employed the feet, but it may be too early to pass judgment. The dancers did seem to be doing a lot of that very popular running around in circles and on the oblique. Perhaps by the

time the show gets to New York, the circles and obliques will have become lovely and sustained dance sequences—perhaps.

We're sorry to say it, but the best theatre dance we saw all season was "The Small House of Uncle Thomas," choreographed by Jerome Robbins some years ago for *The King and I*, and now faithfully remounted by June Graham for the New York City Center presentation. It's fairly clear that, with so much brilliant dancing talent about, the trouble today lies in what the dancers are not being asked to do.

Regretfully, we missed Anna Sokolow's contribution to *Red Roses For Me*, which we heard had a magic. But we did see the results of the training she has given Julie Harris in *The Lark* which was, incidentally, directed by Joseph Anthony (who comes from the dance—he was with Agnes de Mille's Co. years ago).

Waiting For Godot, directed by Herbert Berghof, had a strong choreographic feeling, and an interesting but not too well defined movement sequence by Alvin Epstein. Director Robert Lewis in *Mister Johnson* seemed to have a dance-oriented viewpoint, although Pearl Primus' single large number was a bit on the loud side. Too bad the show didn't click.

Although there was no dancing in the plays in which they appeared, Lynn Fontaine in *The Great Sebastians*; Nancy Walker in *Fallen Angels* (her drunk scene is a sort of pantomimic dance of utter abondonment); Michael Redgrave in *Tiger at the Gates;* and Edward G. Robinson in *The Middle of the Night*, all used movement well, employing action and dynamics so suitably in interpreting their roles that they become closely related to dance.

Tyrone Guthrie directed the slapstick, suddenly tender rhythms of *The Matchmaker*, as well as the epic sweep and pageantry of *Tamburline the Great* in such a way as to give pleasure to the dance-trained eye.

Truly, some of the most interesting movements seen on Broadway seem to have come from actors and directors who are developing in the direction of space-and-movement-awareness. Perhaps this has rubbed off from the emphasis put on choreography these days, and from the commendable trend of having choreographers become directors.

So there it is: Season '55-'56—for dance, no great achievements to record, and yet, the theatre seems to be dancing along better and better. *THE END*

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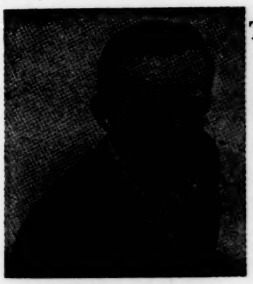

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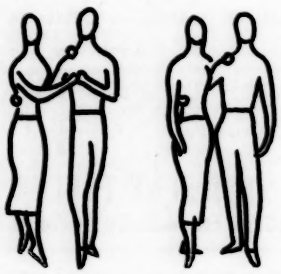
Ballroom Dictionary

(continued from page 39)

the shoulders parallel, and have only the hips turn slightly inward). In order to get into this pos., couple steps sideward (man left, girl right) in the direction of the outheld hands, and both bring inside foot through between self and partner. Used in Foxtrot, Tango, Paso Doble, Merengue, etc.

3. OPEN POS.



Open pos. *Var.: Open pos.*

Syn.—open conversation pos.; wide-open pos.; side-by-side pos.

Def.: Relationship of partners is the same as in #2, except that man's L shoulder and hip and girl's R shoulder and hip are farther apart from each other. *Var.:* Man's R arm around girl's waist; girl's L hand on top of man's R shoulder; partners face forward, standing side by side, outside hands may be unclasped and held either hanging at the side or slightly raised. Used mainly in Foxtrot.

4. RIGHT (OR LEFT) OUTSIDE POS.

Right outside pos.

Syn.—right (or left) side pos.; butterfly pos.; banjo pos.; parallel pos.

Def.: Same as #1, except that girl is definitely at man's right; his R hip close, but not touching her L hip so that couple may move beside each other instead of man moving directly at his partner. The entire pos. may be reversed with girl left of man. This pos. is the distinguishing feature of the Peabody (form of Foxtrot). Used in Foxtrot, Waltz, Tango, Paso Doble, Mambo, Cha-Cha, Merengue, etc.

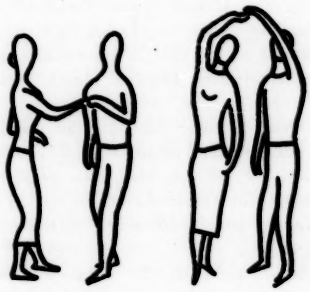
5. LINDY POS.

Lindy pos.

Syn.—jitterbug pos., sometimes synonymous—some include jive as a syn. also. A few consider that they all differ somewhat as dances, but agree that the taking off pos. is common to all.

Def.: Arms and hands as in #1; bodies as in #3. Partners face front, standing side by side, usually slightly crouched with flexed knees. *Var.:* Often the ball of the outside forward foot rests lightly on the floor ready to take the weight on count one.

6. L HAND (OR R HAND) CLASP POS.



L hand clasp pos. *"under the arch"*

Def.: Man's R arm and hand and girl's L arm and hand are released; man's L hand clasps girl's R hand, at any of a number of specified levels, i.e., at arm's length, at waist, overhead (when the girl passes under and through the clasped hands, this is generally called "under the arch" or "through the arch"). Used mainly in Latin-American dances, in Polka and Lindy. *(To be continued next month)*

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Report from Kentucky:

DANCING FOR INTEGRATION

BY ESTHER BROWN

More "education for integration" and less talk about "integration in education" was the purpose behind the program of African and West Indies dances presented by Negro students for white educators in Louisville recently. The same program was repeated for Negro educators the following day.

On Thursday, April 12th, in the Terrace Room of the Kentucky Hotel (the same hotel where the Giants and Indians had slept the night before) seventeen Negro students, men and women, from Kentucky Stage College at Frankfort sat down to eat at the round tables with white students and educators from all over the state. This was the Luncheon Meeting of the Kentucky Association for Health, Physical Education and Recreation.

The Negro students were there to share a dance program with the white students from the University of Kentucky at Lexington. Each group had developed its own part of the dance program independently, but had one joint rehearsal on the campus of K.S.C. When they met again at the luncheon, they seemed to be old friends, greeting each other cordially. Both groups, after their rehearsal together, had expressed a desire to get together again to learn each other's dances.

The program was a demonstration of how dancing can be used in education to break through racial barriers. Authentic African ceremonial dances, dance rites for birth, adolescence, fertility, etc., were presented with a view to giving to educators of both races a deeper insight into the meaning and value of African culture. The program opened with a *Yoruba* chant with drums, used for communicating with the spirits of ancestors; a *Bongili* work-song, based on pestle-pounding; a *Kouyou* Women's Dance to celebrate the birth of twins; a Men's Jumping Dance of strength and endurance, and finally an Initiation Dance for young men and women on coming of age in Sudan, made up the group of African dances, performed in authentic costumes to the accompaniment of authentic singing and drumming. The response of the white audience to these dances was enthusiastic and intense.

The dance group of the University of Kentucky at Lexington then presented in modern dance style a satiric review of various kinds of dancing taught in education over the past fifty years or so, ending with modern jazz as representing the present stage of progress and the most truly valid form of expression for contemporary youth in America.

Following this, the Negro students brought the program to a close with a lively presentation of dance stemming from the West Indies, of African origin, and now the most popular of all forms of ballroom dancing in America — the Mambo, Calypso and Cha-Cha. It was explained that these popular forms of dancing stem directly from ceremonial dances of the West Indies, originally coming from Africa. "Mambo" is the name of the chief priestess in Vodoun

Paul Weddle

Members of the dance group at Kentucky State College, in Frankfort, rehearse an African "Bongile," dance based on pestle-pounding, for presentation, in Lexington, by the Kentucky Education Assn. L. to R., behind Bobbie Eatmon and Lucy Johnson, are Jim Golden, Shirley Atkins, Johnnie Robinson, Warren Wainwright, John Holloway, Al Myers and Robert Bentley.

ceremonies in Haiti, just as the man who plays the chachas (rattles) for these ceremonies is known as a "Cha-Cha." Although these dances have captivated the enthusiastic interest of the American people, not many realize their true origin, as reflected in the names by which they are called.

Members of the audience seemed to be having a hard time keeping from jumping up and joining the dancers. There was much rhythmic nodding of heads, tapping of hands and feet, and an expression of utter enchantment on their faces as they watched the gifted students from Florida, Georgia, Louisiana and Alabama, as well as from Kentucky, performing these dances with an authenticity and skill that even the best professional imitators of this style of dancing rarely attain. Most of the students had grown up with these dances, which were probably danced in one form or another in their families for generations back. It was perfectly obvious that they had much to contribute to dance in education, and certainly had nothing to fear by way of competition in an integrated set-up.

There appears, however, to be more doubt among Negroes about the value of Negro culture than among whites. It is understandable that after several hundred years of conditioning, the Negro people would share the same misconceptions about African cultures as the whites. Having for decades become accustomed to regarding African culture as "primitive in every sense of that much-abused word" —as Paul Radin, noted anthropologist puts it, it is small wonder that they do not wish to be identified with it. There seems to be a very real danger, particularly among educated Negroes, of losing touch with the source of their vital creativity, with the profound and powerful originality of their cultural heritage. In the minds of many there seems to be some confusion about the difference between literacy on the one hand, and culture on the other. This error is often apparent in the attitude of educated Negroes toward the early music of the South. They say, "Why, the people who sang like that were illiterate. We've come such a long way since those days. Why go back to them?" It becomes clear that education of deep-seated attitudes and prejudices is needed by both races, if we are to overcome the false conditioning that has gone on so long.

There is no doubt that integration is something that must be worked for. A fear, among both Negroes and whites, is to be expected as a result of external pressure to change long-established customs and habits of thought and feeling. The fear of change, the fear of the unknown, is widespread in the world today, and is the root of much tension and many problems. It becomes intensified in those areas where change is imminent, where the problem of segregation, which is really a world problem, has come to a head.

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(continued on page 59)

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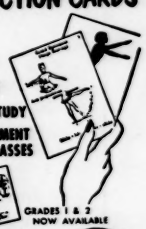

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(continued from page 50)

Ballet Carnival
by Margaret Crosland

Arco Publishers Limited, London, 1955
Reviewed by Walter Sorell

This book contains stories of over 200 ballets of all times and countries; it includes biographical notes on some of the great names of the ballet world, a list of records, explanations of ballet terms and illustrations. The book is 405 pages long and could have been a valuable companion to ballet.

The stories are retold by Miss Crosland in a simple manner, short, to the point of dryness and drabness. She provides no comments and scarcely any data on "who, when and where" was seen in them. Her style lacks distinction.

Since she did and could not intend to give her biographical notes an encyclopedic character, no one will blame her for certain omissions. But it is less pardonable to leave three lines for Erik Bruhn or four lines for Carlo Blasis, while William Chappell gets eighteen. Some of the notes are sloppily done. So she says that Fanny Elssler "was Austrian, born in Eisenstadt, Vienna, in 1810." Since any human being can only be born in one city, Miss Crosland ought to decide between Eisenstadt or Vienna. (A good guess would be Vienna; her father, Joseph Haydn's valet and copyist, worked with the composer in Eisenstadt.)

I did not find "all the romance and glamor, the excitement and thrill of the Ballet" in this book, as the blurb writer wants us to believe. But some of the pictorial material is new and nice.

PARTNERING: The Fundamentals of the Pas de Deux
by Richard Ellis and Christine Du Boulay

Ballet Book Shop, Chicago, Illinois. $3.75
Reviewed by Lillian Moore

Supported classic adagio, like other aspects of ballet technique, is best learned from an experienced master who can demonstrate the right method of execution as he explains it, and correct faults as they occur. Nevertheless, even the most thoroughly qualified teacher should welcome this concise little manual on the art of partnering. Since it has been written jointly by a man and a woman (Richard Ellis and Christine Du Boulay, both formerly of Sadler's Wells Ballet), it explains the contributions of the boy and the girl with equal clarity. It should be especially helpful to the advanced student who is just beginning to learn the fundamentals of the *pas de deux.*

The exercises described include simple supported *pirouettes,* and *pirouettes* finishing in *arabesque,* in *attitude,* and in second position, *développés* and *grands ronds de jambe* supported at the waist, promenade turns in *arabesque* and in *attitude,* and simple lifts to the chest and shoulder. Some of these exercises are then linked in brief and attractive enchainements which should be useful for practice.

At the end of the book a brief duet passage from the first act of *Coppélia* is given. While this short *pas de deux (The Ballad of the Stalk of Wheat)* is ideal from the standpoint of the technical material it includes, since almost every movement has previously been analyzed in the body of the book, it also contains a good deal of pantomime which is meaningless when taken out of its context in the ballet. A straight classic *pas de deux,* without dramatic complications, might have been a more appropriate choice.

Although the illustrations make no pretensions to artistic merit, they are clear and serviceable, and enhance the value of the descriptions of the exercises, which are accurate, authoritative, and easy to understand. *THE END*

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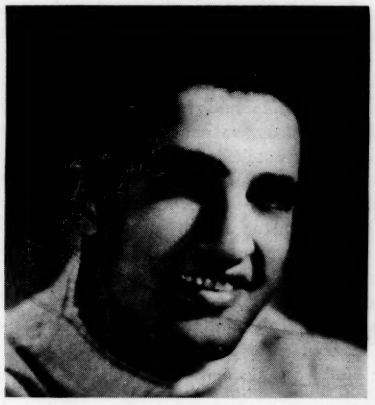

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Integration

(continued from page 57)

and because underneath the superficial differences of style there is a universal meaning which all people can understand and share, the dance provides a common meeting ground, a universal language by which people may understand each other better. Like all symbolic forms of expression (and ceremonial dances are symbolic dances), they provide an effective means of reaching and altering the deeper inner feelings, habitual attitudes hidden, for the most part from consciousness. These dances have always served the purpose of releasing and resolving inner tensions in universal human situations of crisis, attended by inner stress and strain and emotional upheaval. They are an age-old way of maintaining psychic equilibrium in times of crisis. This is particularly apparent in the initiation ceremonies for boys and girls on coming of age. Most ancient cultures have practiced adolescent rites. In view of the rapidly growing teenage problem of our own culture, we have much to learn about the nature of adolescence and how to help adolescent boys and girls through this most difficult stage in life, from ancient cultures, which recognized the therapeutic effect of dancing and the need of adult social support at this time. The dance can become an important way of education for integration, in every sense of the word, and not only in the South of the U.S., but anywhere.

THE END

Courtesy Plaza Hotel

BACK IN SWING: Dance comedian Paul Hartman, who has been appearing as an actor in recent years, is once again convulsing audiences with his dead-pan dance satires. Above: At the Plaza Hotel's Persian Room, from May 3-30, he is seen swinging partner Betty Luster madly as singer Undine Forrest awaits her turn.

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DANCE Magazine **231 W. 58 St.** **New York 19**

Mr. Pepys

(continued from page 37)

Dutchmen come out of the mouth and tail of a Hamburgh sow." But for Lacey's pupil, Nell Gwyn, Pepys had nothing but praise, and his contemporaries agreed that she "danced to perfection." The Duke of Buckingham even blamed some playwrights for thinking that the applause which greeted her was meant for them. The authors wait in the theatre and "When Nell has danced her Jig, steal to the Door,/ Hear the Pit clap, and with conceit of that/ Swell and believe themselves the Lord knows what/."

But Nell was not without rivals. While she disported herself at one theatre, Miss Moll Davies was also dancing jigs in man's apparel at the other. Pepys admitted: "the truth is there is no comparison between Nell's dancing the other day at the King's House in boy's clothes and this, this being infinitely beyond the other." And a poet expanded on the idea:

How I admire thee, Davies!
Who would not say to see thee dance so light,
Thou wert all air, or else all flame and spright.

Pepys saw Moll in *Love Trickes* "a silly play, only Mis's [Davies'] dancing in a shepherd's clothes did please us mightily." Mrs. Pepys was less enthusiastic, calling Moll a "most impertinent slut" and quoting her friend Mrs. Pierce as saying that "she is a most homely jade as ever she saw though she dances beyond anything in the world."

Rivals not only as dancers, Nell and Moll also vied for romantic favors. Although they worked hard, performing six afternoons a week and rehearsing every morning — since two or even three plays might be presented within a week — their evenings were free, and both were on the favored list of guests at the court of Charles II. They had to work their way up at court, too, for here the two young dancers had a formidable opponent in Barbara Palmer, Countess of Castlemaine. Auburn haired and blue eyed, she was a famous beauty. Pepys saw her frequently at the theatre and found her a pleasant distraction from a dull play. Seeing her in the King's box, he admitted to his Diary that "indeed, I can never enough admire her beauty."

It was a male dancer, however, and a favorite of Pepys, who one day won the heart of Lady Castlemaine and left the field of courtly romance clear for the Misses Davies and Gwyn.

Pepys first encountered the famous rope dancer Jacob Hall at Bartholomew Fair in August, 1668. He had seen similar exhibitions before, for they were extremely popular in England. King Charles had a special predilection for them and, in 1663 he had had Hall, along with Thomas Crosby and William Fuller, sworn His Majesty's Servants as "Vaulters and Dancers on ye Rope and other Agillity of Body." Special performances were given for the Monarch at Whitehall. But the entertainment was also available to the public, for there are records of licenses granted to Hall and his colleagues for erecting booths, one in Little Lincoln's Inn Fields and another "near the Maypole in the Strand" for displays of their skill. A third booth, at Charing Cross, did not fare so well. The parish objected because the show attracted rogues and neighborhood shops were being robbed.

Hall performed sometimes alone, sometimes with a company. Advertising on a placard he described his offering as "Excellent Dancing and Vaulting on the Ropes; with Variety of Rare Feats of Activity and Agility of Body upon the Stage; as doing Somersets, and Flipflaps, Flying over Thirty Rapiers, and over several Men's heads; and also flying through several Hoops."

Jacob Hall's fame is reflected in a popular riddle of the time.

Cease to wonder, I pray, good people, all
At the feats and performances of Jacob Hall,
Or nimble rope dancer, since I saw just now
Ten couples dance over the back of a cow
Upon a small pack-thread by the help of a sow.
Tell me this, you shall be Apollo, I vow,

The answer: People who dance in shoes.

Seeing Hall's performance Pepys recorded in his Diary that it was "such action as I never saw before, and mighty worth seeing." Later he met the dancer himself and could not resist asking if he had ever had any falls from the rope. "He told me, 'Yes, many; but never to the breaking of a limb:' he seems a mighty strong man."

Hall was handsome, too, and Barbara, Lady Castlemaine, was well aware of the fact. Not content with a husband and some half dozen admirers (including the

(continued on page 66)

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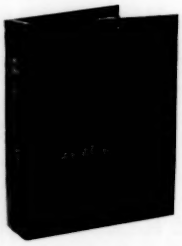

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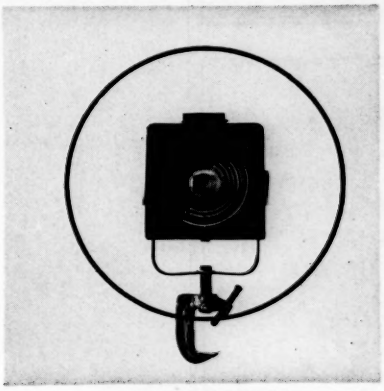


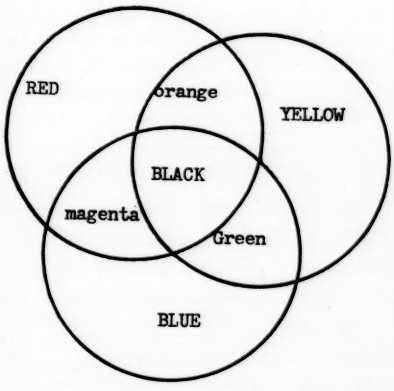
BY TOM SKELTON

TOOLS OF LIGHTING DESIGN: COLORED LIGHT ON PIGMENT

To understand how colored light will affect the colored pigment of your costumes and make-up, it is necessary to understand that two different processes of color mixing are involved:

Subtractive

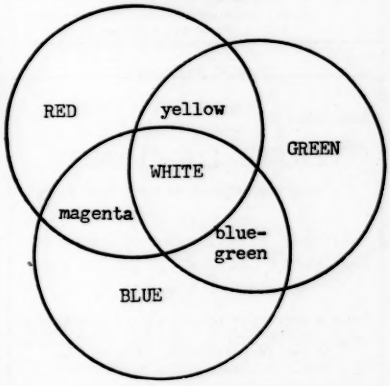
When you mix paints or dyes, you know that red and yellow make orange, that red and blue make magenta and that blue and green make blue-green:



This is called *subtractive* color mixing, since the pigments cancel each other out and all of the primaries together produce black, *the absence of all color*. Without going into too much detail, we find that red, yellow and blue are the primary colors of pigment. When they are mixed in various proportions they can produce any other color. But a tint can be produced only by adding white.

Additive

When you turn two colored lights onto a white surface, red and green make yellow, green and blue make blue-green and blue and red make magenta:



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This is called *additive* color mixing, since one color is added to another to produce the third. The primaries are red, blue and green, and when added together they produce white light, *the presence of all color*. To produce a tint you add the complimentary color. Pink, for instance, is red plus a little blue and a little green. A secondary color like yellow (50% red and 50% green) can be made pale yellow, ivory or white simply by adding blue.

Pigment

Pigment, whether it be the costume or the make-up, can be seen only because it reflects the light that shines on it. But it will not reflect all colors indiscriminately. It will reflect only the color that both the light and the pigment have in common. A green costume under red light will turn black because green dye is composed of yellow and blue dye, neither of which can reflect red light. But the same green costume will become very yellowish under yellow light and very bluish under blue light since it can be sympathetic to both yellow and blue.

Pink light is a tint of red light since it has a little blue and a little green in it. The green costume under pink light will still be green, but will be a slightly darker shade than natural because some of the blue and yellow pigment will turn black.

To spare you the necessity of figuring out how colored light will affect your costumes, here is a chart. Remember that with rich colors (primaries and secondaries) the pigment will "appear" to be the color that is common to both light and the pigment. And remember, also, that a tint of colored light will change but not destroy the pigment color since the tint is composed of some of all three *additive* primaries.

LIGHT	PIGMENT									
	RED	GREEN	BLUE	YELLOW	PEACOCK	MAGENTA	PINK	LT. BLUE	ORANGE	LT. GREEN
RED	Red	Black	Black	Red	Black	Red	Red	Fuschia	Red	Dk. Red
GREEN	Black	Green	black	Green	Green	Black	Dk. Green	Green	Dk. Green	Green
BLUE	Black	Black	Blue	Black	Blue	Blue	Cerise	Blue	Brown or Dk. Blue	Dk. Blue
YELLOW	Orangish-Red	Lime	Black	Yellow	Green	Red	Brown	Gray	Orange	Lime
PEACOCK	Black	Bluish-Green	Turquoise	Green	Peacock	Blue	Dk. Peacock	Peacock	Dk. Blue	Peacock
MAGENTA	Crimson	Black	Cerise	Red	Blue	Magenta	Fuschia	Dk. Magenta	Red	Dk. Magenta
PINK	Red	Dk. Green	Dk. Blue	Orangish-Yellow	Dk. Peacock	Magenta	Pink	Lavender	Orange	Gray-Green
STEEL BLUE	Dk. Red	Dk. Green	Blue	Lemon	Peacock	Purple	Lavender	Lt. Blue	Dk. Orange	Lt. Green
AMBER	Red	Gray-Green	Gray-Blue	Orange	Gray	Red	Lt. Orange	Olive	Orange	Lime

Colored light will affect make-up in the same way that it affects the pigments in the chart above. But since make-up distortion can be so much more subtly harmful I think a more detailed chart would be helpful. This chart deals only with the light tints that you are apt to use for general lighting, since the richer more dramatic colors are used primarily for effects and are generally used in conjunction with tints to provide the actual illumination.

LIGHT	PIGMENT							
	ROUGES for lips and cheeks			LINERS for eye shadow and lines				
	ORANGISH	RED	PURPLISH	BLUE	GREEN	WHITE	BROWN	LAKE MAGENTA
STEEL BLUE	darker (2)	natural (2)	natural (1)	blue	green (3)	lt. blue	dk. gray	black
SPECIAL LAVENDER	natural	natural	natural	blue	green (3)	spec. lav.	brown	lake
BASTARD AMBER	natural (1)	natural	darker (2)	darker	darker	lt. orange	brown	darker
FLESH PINK	darker	natural (1)	darker	darker	darker	flesh pink	brown	lake
AMBER	natural (1)	natural	darker	black	black	orange	brown	lake (3)

(1) use a little more of it than you might ordinarily use
(2) use a little less and blend it very carefully
(3) slightly grayed and darkened

(Natural means that pigment color will not be changed by light color.)

These charts are useful only up to a certain point, as anyone who has ever tried to dye a costume can tell you. The impurity of pigments often misleads you as to what the actual color is composed of. Words like "purplish," furthermore, mean such different things to different people. But I hope these charts will serve as an advisory guide when you are planning costumes and make-up. They should show you that green costumes and eye-shadow may not come across in their natural color unless the lighting makes special concessions to the pigment color. Conversely, the distortion of color caused by using the wrong color of light often produces stunning and unexpected colors. Steel blue light on a yellow costume results in an irridescent lemon. Magenta light on a red costume produces a bright crimson and on an orange costume makes the brightest of reds. In another instance you may want to "kill" the costume color. The potential is unlimited for color emphasis or de-emphasis.

P.S. While we're doing charts, here is one that may help you when you order your gelatine. Each of the three major manufacturers of gelatine use different names and numbers for the products, so this chart is intended to help you figure out which color you want, depending on the manufacturer from whom you order. Some of the Brigham colors are not matched by Rosco or Cinemoid, and even those that are matched are sometimes only approximate. *(All of these colors were discussed in the January '56 issue of DANCE Magazine.) (Cont. next month)*

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Medium Lavender #18	Medium Lavender #122	
Light Blue # 27	Sky Blue #132	Middle Blue #18
Steel Blue #29	Special Steel Blue #130	Steel Blue #17
Light Blue Special #30	Light Blue #129	Middle Blue #18
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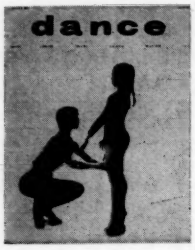

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Mr. Pepys

(continued from page 61)

King), she ensnared the rope dancer, also. What luck for Moll Davies and Nell Gwyn! With Castlemaine spending less of her time at court, the competition was considerably lessened. Nell commemorated the opportune absence of the Countess by having carved on her silver bedstead a miniature figure of Jacob Hall dancing upon the rope.

Unfortunately, the better the dancers fared at court, the less Pepys saw of them in the theatres. When Nell Gwyn left the stage for a life of domesticity, Pepys lamented: "Poor girl! I pity her; but more the loss of her at the King's house."

Mr. Pepys probably did not lament alone. But his contemporaries were less revealing in their discussions of the theatre. Writing late at night in his secret shorthand Diary, Pepys relived frankly the joys of his days. He chided himself for money spent on the theatre and time lost from his business. But it seems to have done his career no harm. In later years, his eyesight badly impaired, he sighed that he could no longer enjoy all the delights of the stage. But what pleasant memories he had! *THE END*

The involvements of Samuel Pepys and his wife in learning social dance are fully described (according to entries in Mr. Pepys' Diary) by Selma Jeanne Cohen in the March '56 issue of DANCE Magazine.—Ed.

NEW CINCINNATI ASSN.: Newest teacher organization to promote better dance training is the Greater Cincinnati Dance Educators. Group's 1st project was a lecture-demonstration, "What Good Dance Can Do For Your Child," for PTA groups at the Cincinnati Library. Officials pictured above are: (standing) Edith McCrea, Virginia Garrett, Dorothy Potts, Myrl Laurence, Ellen Swope; (seated) Nancy Bauer, Anneliese Von Oettigen. Other officers not in picture are Marian LaCour, Shirley Frame Elmore, Skipper Downie.

MORE BOOK REVIEWS

Dust for the Dancers
by Beth Dean and Victor Carell
Ure Smith, Sidney, 1955

Reviewed by Walter Sorell

Dust for the Dancers is an inspired and inspiring book for those interested in the wonders of far-away lands and in the fascinating aspects of ethnological dancing. Beth Dean and Victor Carell have made a 10,000 mile journey through the northern and central parts of Australia and have come up with a captivating story. Their unique adventures are well told, and we learn a great deal about the way of life of primitive man in general and about the significance of dancing for the aborigines in Australia in particular. We learn through the authors' experiences that the desire to dance, to tell a story in a pantomimic way is as basic with man as his need for food and his escape into religion.

The dances of these primitive people, the symbolism of their movements, the excitement of their rituals come to full life on these pages. When the authors describe the beauty of a landscape, they find such wonderful words as: "To watch the sun rise through the morning mists of a river, is like seeing the ethereal beginning of the aborigines' ancient 'Dreaming Time', to watch it set is to see a glory of flaming red reflected in the tiny seas of a lily pond, and framed by the pandanus palms about its edge." In their dance descriptions the verbal images have strong pictorial power, as in this paragraph:

"The beauty of Gilligan's feeling for lyricism was expressed in his consciously softened arms. They circled towards us in mute appeal; then he crossed them, with a melting of the wrists. His crossed hands moved up in an odd caress of his cheeks, continuing in ever widening circles, until, with a curious symmetrical movement, both his arms curved out to the right in a gracious arc, the palms facing toward his head, which was well turned away to the left. These arms were a counter balance to his weight as it was inexorably shifting in the opposite direction, till he had sunk down on his left hip."

Beth Dean and Victor Carell have made us relive their adventurous story. *Dust for the Dancers* is rewarding reading.

THE END

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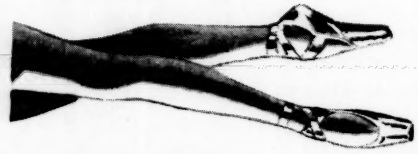

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SOME DIFFICULT STEPS

BY PAUL DRAPER

For more than a year I have been writing in DANCE Magazine about tap dancing, generally and specifically. Most fundamental steps have been covered in this period. I think we can now safely assume that you can do wings and pull-backs of all varieties and at any possible speed. We can assume also that you have an understanding of fundamental rhythmic patterns. Slap-shuffles, cramp rolls, shuffle pull-backs and continuous variations of the same are, I hope, at your toe tips by this time. Or, if they aren't, you know how to make them be there.

Here are four difficult steps. They are valuable as exercises for simpler steps, because they sharpen technique. And they are valuable in themselves to use at appropriate moments in a tap dance.

The first one is as follows: Stand on R leg in *plié*. Left foot is *sur le coup-de-pied* in back of R. Arms are in low second or in fourth with R arm raised. Prepare your muscles and balance exactly as if you were going to do a wing on your R foot. Start to do a wing. Emphasize the initial scrape to the side of the R. When air borne do a shuffle on R, two taps, land on ball of R, drop R heel and tap L toe in back. During the execution of this step, the L knee is to be raised as high as possible in *passé* and lowered as the R lands. There are six sounds in this step. The scrape is one, the shuffle two and three, and the landing, ball-heel-toe, is four, five, six.

Practice this without music until the sounds are clear and the movement without effort. You must land in a good *plié* in order to have sufficient potential energy for each successive step. "Potential energy" is the energy in a raised weight at rest or a coiled spring. In non-technical terms this simply means that energy has been stored up and will perform work when let loose.

To do this step with music effectively, I recommend a soft shoe rhythm in very light stop time; begin on four with the scrape and finish on ONE, wait a quarter note and repeat, beginning on two, finishing on THREE. Figure out some other starting points. Practice on the other foot. Try different arms, but never use them in such a way that you can't do the step unless you use them in that fashion.

The second difficult step begins with both feet on the floor. Stand on the balls of the feet and *plié*. Raise up strongly but don't jump up high. As you rise, move both feet diagonally forward to perform alternate shuffles. In slow motion this is what happens. Lift your feet free of the floor. Brush L forward, brush R forward, brush L back, brush R back, land L, land R, drop L heel, drop R heel. This makes eight taps and is a very pretty sound. To practice this I suggest that you stand between two chair backs and support your weight on your hands.

Use the same music you did for the first step. The first tap, the brush forward, is on ONE. The last heel drop is on TWO The eight taps are even 32nd notes. Hold TWO and begin the next step on THREE, finish on FOUR. In this step you may help lift yourself with your arms, but try not to flail around too much. If you succeed in doing this easily with your hands in your pockets let me know about it. As in the first step, you must land in a good *plié* in order to leave strength for the next step.

This step must be clean and light with an allowable accent on the heels. If you feel more comfortable beginning the step with a brush forward of the R foot instead of the L, do so. Just be sure that both feet are off the floor before the first forward brush begins.

The third step begins standing on the R leg with the whole foot on the floor. Shuffle left diagonally to the back, leave the L free of the floor and shuffle with the R, land on the L, ball-heel. This makes six taps. Take the chairs again and smooth it out, 1 2 3 4 5 6, 1 2 3 4 5 6. You can do this in fast 6/8 time or in even 16th notes against a fast 4/4 time. If you use it in 6/8, the accent is on the first tap of the initial shuffle—*one* 2 3 4 5 6. If the 4/4, the taps remain perfectly even with perhaps a slight accent on every other "one" if you can manage it. I say if you can manage it because fitting a six count step into an eight count rhythm (every other "one;" i.e., *one* 2 3 4 1 2 3 4 *one* 2 3 4 1 2 3 4) means accenting a different part of the step as each strong beat comes up.

Don't be afraid to use the chairs until you feel exactly what you should be doing. Then try it unaided. You will find that the body assumes a slight to side movement that feels not unlike the body movement in a *brisé volé*. The arms remain in second and dip slightly from side to side. This step will perhaps sound impossible—it will almost look that way, too. It is a very effective tap step.

The final difficult step is not showy, but it is more practical. It requires very little effort and sounds very fine. The step is essentially a shufflle, pull-back, toe, heel drop, step, heel drop, stamp. I'm sorry there isn't a simpler way of describing it. Stand on L. Shuffle R in back, pull-back L, land on ball of R, tap toe of L behind R, drop R heel, step up to R with L, drop L heel and stamp R forward. This makes nine taps. It is done very fast. It starts softly and the sound crescendos to as loud as possible at the end of the step. The hardest part is to get the pointed L foot, which has just made a toe tap in back of the R, from that position to its forward moving step-heel. This has to be done fast enough not to break the rhythm of the step. It is helpful to practice just this part of the step; toe heel step heel stamp. Repeat this on both sides until it is very fluid and strong. The sound of the whole step can best be described as br-r-r-r-r-r-R-R-Boom! This to be done on either foot and also *en tournant*. Turn to the left if you begin on the L and vice-versa.

You will find this a very valuable punctuation step, like an exclamation point in writing. It takes one count in a blues tempo. Begin with some light slaps; one, two, three, four, five, six, seven, br-r-r-r-r-r-r-R-R-ONE. Finish with a real stamp on the R in a deep *plié* and hold it for a count and move away quietly again. Such contrasts are of value in all sorts of dancing, and particularly so in tap dancing. Beware of orthodox sequences if your aim is to hold and move your fellow man. Especially if you want to be paid for it.

THE END

(continued from page 10)

ceremony of awakening, Especially in its opening moments, with a circle of women around a sleeping novice, it reflected the mystery of an opening bud or a nascent child. But when it came time for the Tenderling to embark upon a voyage of discovery, a climax or strong dramatic point was needed to keep the theme fro dissipating.

The repeat performance of Miss Scott's *Animal Courtship* was most welcome, especially in its tremulous depiction of fireflies and its powerful study of two sparring spiders.

Virginia Freeman uses a style for which she does not really know the motivations. Although she gravitates to contractions, stiff parallel arms, and a turned-in solidity, one feels that these are essentially unrelated to the lyricism of what she is trying to say. In her group dance, *In One is Contained*, there were many moods, but the mannered style made them seem quite similar.

In her comic work, *Tales from an Innocent Greenhouse*, Miss Freeman was more successful in her treatment of flapper-like flowers, posing, flirting, and gamboling.

The New York Ballet Club
Sixth Annual Choreographers' Night
High School of Fashion Industries
May 13, 1956

The members of the New York Ballet Club work enthusiastically to further the cause of ballet. But unfortunately, their Annual Choreographer's Nights have the reverse effect. For they open the door to all and sundry without screening.

There is no special kindness — to audience or to choreographers — in allowing incompetence a place upon the stage. The Sixth Annual Choreographers' Night (which dragged on until nearly midnight) contained two choreographic embarrassments — Anne Wilson's *Le Grand Dupré* and Simon Semenoff's version of the second act of *Coppelia*. There was incipient but haphazardly developed humor in Valentina Belova's *The Constant She*. Ruth Bell Fellow's *Dances to Khatchaturian*, Joseph Rosenbloom's *In the Spring*, and Benjamin Harkarvy's *Three Lyric Dances* were modest but at least tasteful exercises in classic choreography. There was also a repeat of Marvin Gordon's *Once Upon a Day*, a rather coy impression of the world of childhood fantasy.

REVIEWED BY WALTER SORELL

Edith Stephen Dance Workshop
May 20, 1956
Master Institute Theatre

Edith Stephen's Dance Workshop Co. attempts to go its own way, unperturbed by all theatrical considerations and audience reaction. Miss Stephen's intention to find yet untried bridges between dance and the related arts, particularly between poetry and the dance, is laudable. Unfortunately, the means employed do not lead to the desired artistic ends.

This became most obvious when Dylan Thomas' voice was heard in his gripping poem *And Death Shall Have No Dominion*, which she tried to give kinetic meaning. In contrast to the audible rhyme and reason, the movement sequences made none. In this, as in most of the other pieces, they remained incoherent and illegible.

Miss Stephen gives herself little chance to develop any phrase because of her cryptic brevity. And where her breath seems longer, as in her two group works, she loses herself in deadly repetition. In her desperate search for new images she shows much daring, but finds little to say that is actually new.

At the end of the recital the entire program becomes blurred into a picture of sameness. It is not a matter of asking to be entertained; but dance is theatre and must, at least, communicate with its audience, however experimental it tries to be. Edith Stephen has not yet found the bridge across the footlights.

The Playhouse Dance Company
Concert of New Group Works
May 25, 1956
Henry Street Playhouse

Alwin Nikolais has done a consistently wonderful job of experimenting in the modern dance this past season. He has developed a group of good dancers and a new basic idea, or at least a new approach, by going all the way back to naked simplicity of movement, to improvisation, to mere exploration of space. It seems that, in his opinion, the expressiveness of the modern dance has gone too much in the direction of soul-searching and caught itself in the complex snares of psychological problems.

He offers no problem themes. He dehumanizes his dancers and makes them part of the external material he chooses for the development of an idea. His ideas are those of a sculptor or painter, not primarily of a dancer. And he achieves stunning images and unconventional designs with the help of props, masks, costumes and lighting. He seems to visualize an image, conceive and circumscribe a basic design for it. Then he proceeds painstakingly to exhaust its movement possibilities.

Though sometimes the impression is that he uses movement sparingly, there is not one static moment. In his opening dance, *Discs*, the entire company does little more at first than sway on the discs on which they stand. Nevertheless, he achieves the impression of Greek sculpture becoming alive. He is then able to utilize man and disc in a seemingly endless and amazing variation of images.

Even more surprising is the poetic atmosphere he creates and sustains with such dance-abstractions as *Pole*, where Gladys Bailin and Murray Louis paint an enchanting picture of rhythmic undulation; or the enticing *Hoop* dance in which he makes wonderful use of the playfulness of shadows and in which Beverly Schmidt shows what an excellent dancer she is; or *Capes* where he exploits bits of draperies to the full (in fact, to Loie Fuller).

He also proves that he has humor. In *Skirt* dance he makes his wry, tongue-in-cheek comment on the eternal merry-go-round of fashion. Only in one out of eight dances, *Box*, did his imagination run dry. Otherwise, it was a most evocative and stimulating evening. Let us hope that Alwin Nikolais' discovery of new land won't be an end in itself, but will lead to more explorations and innovations.

Dance Associates
Master Institute Theater
May 31, 1956

The evening opened with a choreographically neat piece, called *One Two One*, by Florence Mayer, which in its unpretentiousness and joy in moving seemed an apt curtain raiser. Far more complex, and purely impressionistic, was Paul Taylor's *The Least Flycatcher*, with no music and some disturbing sound effects. The dance had winning moments, but lost out in the end because of too little of both substance and form.

Karen Kanner's *Three at Love* tried to retell an often told story of love, frustration and the changing luck of love. It was an engaging dance, well executed by choreographer Leonor Kampner and by Gene McDonald. But the frequent use of ballet idioms seemed unnecessary. And it would also have helped a lot if we had been given more of a chance to identify with the fate of the people and happenings on stage.

The lack of a definite relationship between the dancers became strongly mani-

(continued on page 72)

IN THE NEWS

SCHOLARSHIP VISITOR FROM MEXICO: Socorro Bastida returns this month to dance and teach in Mexico City, after a season's study at NYC's School of American Ballet, to which she was given a scholarship by the Cultural Inst. of the Amer. Embassy in Mexico.

N. Webber

ARCHIE SAVAGE'S NEW CO.: "Ballet Jazz" is the title of Archie Savage's first co., recently organized in Los Angeles and scheduled for a European tour in Sept. Mr. Savage is at the rear, center.

S. Enkelmann

S. F. DANCER IN BERLIN BALLET: Janet Sassoon, former member of the San Francisco Ballet and the de Cuevas Co., (above with Gert Reinholm in "Signale") recently completed a 3-month season with Tatjana Gsovsky's Dance Theatre-Berlin in the German capital.

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Reviews

(continued from page 70)

fest in Marian Sarach's *Triglyphos.* Even if the title betrays her intention of translating Greek ornaments on a frieze into movement language, we need, in the theatre, more than a pictorial sequence of plastic images. As a non-emotional study of postures and movements it succeeded, greatly helped by the inspired dancing of Marian Sarach, Paul Taylor and Estelle Volin. As a theatre experience it was a failure.

What this group apparently needs is a freer flow of emotions and a clearer concept of their ideas. The second half of the evening seemed better in this respect. Carol Rubenstein's *South-Northerly,* is a well designed piece of variations on a theme which held interest all the way through. She began with a progression of varied arm movements and achieved an incisive impression by restrained use of space.

Probably the most gifted of the entire group is James Waring, in spite of the whimsical weirdness of his ideas and their presentation. In his new work, *Pieces and Interludes,* he went the farthest with the impersonal approach favored by this group and yet he had something emotionally gripping to say and said it with a great deal of imagination. His fantasy is strange and often runs away with him, thus somewhat obscuring his statement. His dancers were puppets who pictured, mainly through the use of hand movements, the forlornness and utter isolation of man. Though the piece lacked a coherent dramatic structure, its over-all idea held it together and its sardonic humor made it appealing. John Cooper's music was just right.

The New York City Ballet
Mozart Festival
Stratford Festival Theater
May 31 - June 1, 1956

George Balanchine's love for and kinship with Mozart's music has often been

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proved, and was again with the world premiere of *A Musical Joke* at Stratford, Conn. In a recent radio interview Lincoln Kirstein spoke of it as a kind of dress rehearsal for the company's first appearance at the coming Salzburg Festival. If this was a public dress rehearsal, then Mozart's hometown can look forward to seeing a pleasant piece of dancing which, though slow in the beginning, gets more and more spirited after the first movement.

The *Musical Joke* that Mozart wrote is a satire on the amateur musicians, who want to emulate the professional, and on the gawkiness of the bourgeois of that time, who wanted to act with the gracious and formal elegance of the aristocracy. As Mozart's diverting piece of music is not consistently humorous, so Balanchine's ballet presentation has many passages of straight classical dancing. The over-all mood of playful gaiety has found its way into the ballet, particularly in the last two sections.

All six dancers — Diana Adams, Tanaquil LeClercq, Patricia Wilde, Herbert Bliss, Nicolas Magallanes and Francisco Moncion — wore the put-on awkwardness with delightful charm and polished style.

Karinska's costumes, with satin, ribbons and flowers, fitted the mood to a T.

A revised version of *Caracole*, with new costumes by Karinska, was the other Mozart-Balanchine collaboration shown during this bicentennial celebration. It is danced to the *Divertimento No. 15*, which blends the dignity of court music with gay tenderness and lyric beauty.

Balanchine succeeded in putting pretty much of all this into his choreographic designs, which sustain the feeling of happiness and of joyful elegance throughout. As in its first showing in 1952, the second and fourth movements find Balanchine at his purest and best. The atmosphere of a court scene to the grand adagio of the fourth section, danced by all the soloists, is of magnificent stateliness. A theme and variation motif to the gracious Andante of the second movement is probably the most lyrical part of *Caracole*. The theme is stated in a duet and then varied by each soloist.

Melissa Hayden joined the aforementioned dancers and performed in a most flawless manner. The entire piece, full of poetic images, pays tribute to Mozart's genius through the brilliant translation of his music into the idiom of ballet, fluently and graciously spoken with the truest Balanchine accent. *THE END*

TALK OF THE TRADE

BY TONI HOLMSTOCK

Thousands of teachers from North and South America will be going to conventions in the United States this summer. Large amounts of money will be spent in getting material for the 1956-57 season. Much time and energy will be spent. To what purpose?

It is well known that many conventions are an agreeable excuse for socializing, drinking and just plain fun. But for most dance teachers a convention means something quite different. It means hard physical work, much concentration, some fun, but mostly a gathering of material and ideas for future class and recital work.

Teachers convene during the summer in the interest of better teaching and better presentation of material. It has been our observation that in spite of the many years of experience of going to conventions, most teachers give little preparatory thought to how they can best use both the short period of time allotted and the vast quantities of material presented in that time.

Too many teachers appear punctually at each hour of class, go through routines for hour after hour, day after day and hope that their printed notes will bring it all back to them when they get back home. They leave the conventions exhausted and exhilarated, feeling much like the new student who, although he aches in every muscle, feels that he has made tremendous advances just because he hurts. But there is more to learning than a mechanical imitating of steps and routines. The major portion of convention faculties is composed of people with good and varied professional backgrounds, from whom there is much to learn. Conventions present the rare opportunity of watching the style of the (often) world-renowned dancer; of absorbing the manner in which a dance is presented to a large group, and of attaining knowledge of the professional approach.

No one can *make* another learn. An adult will gain from a teacher to the extent of the observation, sensitivity and receptivity he or she brings to class. Blind following is never productive in any field and this is particularly true of dancing. It is the added spark of talent which makes both teaching and performing the exciting thing which dance should be.

It would benefit all convention goers to take time and give thought to *why* they are attending a convention, *what* they expect to achieve and *how* they can best take advantage of the specially chosen faculties presented to them.

A word in closing—leave time to get to know your supply people who are displaying at the conventions; see what they have to offer that is new, consult with them regarding your coming season and your particular problems. They are all there to help.

●

CALIFONE'S 1957 "Celebrity" phonograph has some excellent innovations, including a center drive with continuous variable speed turntable. The speeds range from 16 to 88 RPM, and once set, remains exact, even when cold. Other new features are an amplifier of 5 watts with an 8" self-contained extended range speaker; a new pickup counter-balanced upwards so that it cannot fall on the records; a turntable of cast aluminum with a cork top (this not only assures steady rotation, but prevents the recordings from picking up lint); a 45 RPM adapter built into the turntable; an output jack for an additional external speaker for greater coverage, or for headphones.

●

GLADYS HIGHT announces publication of a new book of original ballets . . . THEATRE AISLE (formerly Solomonoff's Dance Book Shop) is closing out and selling its entire wares at tremendous discounts. (As much as 60% on some items). It's an opportunity to stock up.

●

The unique CARDS FOR DANCE, which came out a few years ago, are still going strong, with new additions. These technique cards are packaged for ballet grades I and II. Teachers have found them extremely useful in presenting class work, and students are really learning their theory and ballet steps. This company also puts out a French Term Record, which some teachers play in the dressing room for the students to hear and study before and after classes.

●

MAHARAM Fabric Corp. will present a Costume Fashion Show at the Hotel Plaza, courtesy of Dance Educators of America, July 20th, during the period of their convention. All costumes shown will be modeled by the students of the Lois Wicks School of Dance. Commentary will be by Marie Pellico, designer for Maharam.

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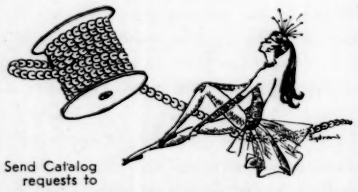

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DO'S AND DON'TS OF BASIC CENTER PRACTICE IN BALLET

BY THALIA MARA

PART FIVE: THE ATTITUDE

The **attitude,** like the **arabesque,** is one of the most important basic poses of ballet. It is one of the most beautiful of poses when well executed, but can make the dancer appear extremely awkward when done badly. It is probably the most difficult of all poses to do well.

The position stems originally, according to Carlo Blasis who is one of the chief founders of our academic system, from the celebrated statue of Mercury by Gian Bologna. Blasis regarded it as a test of a good dancer for he says "a dancer who can dispose himself well in the Attitude will be outstanding and give proof that he has acquired a knowledge requisite to his art."

Done correctly the pose requires tremendous strength in the back or postural muscles, limberness in the hip joints, good turn-out and perfect body placement.

Like the **arabesque,** the **attitude** is subject to an infinite number of variations, which can be achieved by varying the arm positions, head positions and tilt of the body. Also like the **arabesque,** it is very much in use in ballet, not only in posing but also in movement. We jump in **attitude,** we turn in **attitude,** and use it extensively in **adagio** sequences.

Here I wish to point out very clearly that in these articles we are concerned entirely, and only, with the fundamental facts upon which the art of ballet is based. Upon these basic concepts, the rich fabric of the art of ballet is loomed. Or, to put it even more clearly, these articles are examining the skeleton of ballet, the bare bones. Being the rich art which it is, ballet clothes these bones with infinite variety. The choreographer, who is a creator and inventor, is free to do what his fancy and imagination dictate. (The ballet choreographer bases his concepts of movement upon the framework of academic technique).

Not so the teacher, however. The functions of the teacher and choreographer must not be confused. The teacher's task is to give his students thorough grounding in academic technique so that they will be suitable material for the choreographer. This includes perfect mechanical control of the body and all its members; a working knowledge of traditional movements, poses, a style free from any personal mannerisms of the teacher, and a developed sense of musical awareness. In short, the teacher must make the perfect instrument for the choreographer, who is free to embellish the art.

The teacher must, of necessity, be involved with the mechanics of the art, from which the choreographer must be entirely free. This is particularly true of the beginning and intermediate grades, for in the advanced stages of study the dancer must be introduced to variety and variations and the teacher may take more liberties.

DO'S

Photos by Jack B. Mitchell

1

2

In the beginning grades, the teacher should concern himself entirely with the **basic** poses until they are thoroughly understood and well executed by the student. Later, in more advanced grades, the teacher may introduce his own and others' variations of these poses.

As in the **arabesque** pose, minor differences of opinion again exist between the three major schools concerning the position of the body. However, these differences contribute variety to the basic position, which the teacher can use to advantage in working with individual students for, as I pointed out in the May, 1956 issue of DANCE Magazine, the teacher must consider the individual dancer's body when working on "line."

The difference of opinion on the **attitude** pos. lies in the pos. of the upper body. The French school calls for the body to bend toward the supporting leg to a marked degree. The Italian or Cecchetti school requires the body to remain forcefully upright. The Russian school has modified the position and is between the two extremes.

All schools require the raised leg to be lifted to a height of 90°, well turned outward from the hips, with the foot held parallel to the knee or slightly below it. This is a major point—that the knee must never be permitted to drop below the level of the foot.

The pos. is again a three-quarter one. That is, the body faces to a corner of the stage and the audience sees both hips and both shoulders. As in all "line" poses (see DANCE Magazine, Feb. '56) this direction of the body in space is of tremendous importance for too little or too much turn of the body away from the audience can ruin the line which the dancer wishes to present.

In the **attitude croisé,** the dancer must cross the raised leg behind the body in order that it may be seen in a beautiful arched line between finger tips and toe tips. The knee must be forcibly bent to form a right angle of thigh and calf.

In **attitude éffacé** the raised leg does not cross the body, it is taken up from the first position as in **éffacé derriere** (see D. M., April, '56). The knee instead of being bent at a right angle is only half-bent, in order that the audience may see both thigh and calf, to make the arched line from finger to toe tips.

In all the basic **attitude** positions the arms are held in the 3rd pos. (see D. M. Oct., '55), with corresponding arm and leg raised. As I have already said these arm positions may later be varied at will. Great care must be taken that the shoulder of the raised arm is not permitted to raise with the arm and that the arm itself is not held too far back. The hand must be held within the line of vision.

DO'S

Our model is again Delores Lorenz, a student of the School of Ballet Repertory.

1. **Attitude croisé** (Cecchetti)

The dancer holds the body strongly upright and looks into the palm of the raised hand. The shoulders are aligned and well pressed down so that the arms, neck, and chest appear relaxed and unstrained. The supporting foot is well turned out. The leg is well crossed at the back, knee bent at a right angle, foot and calf showing to the audience.

2. **Attitude croisé** (Russian school)

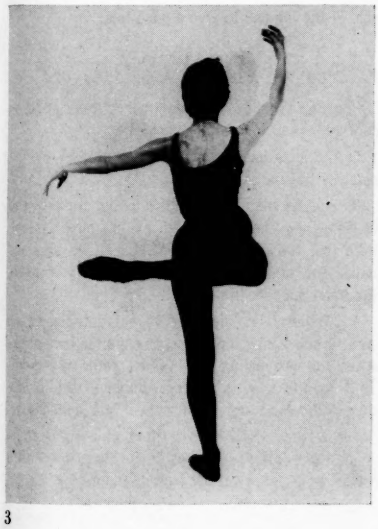
As can be seen from these photos, both of these basic attitudes are beautiful positions. In this pose the back is more arched than according to Cecchetti and the body is bent slightly toward the supporting leg. The head is inclined toward the supporting leg, too. The arms remain as in the Cecchetti pose, with the shoulders in alignment. Legs too, are the same in both schools.

3. **Attitude croisé,** seen from the rear, to show the pos. of the raised leg with the foot and knee held parallel to each other.

4. **Attitude éffacé** (Cecchetti)

The direction of the body is **éffacé.** The body is held forcefully upright; the head is inclined toward the raised leg, shoulders low and in alignment. The raised knee is half bent in order to show the calf of the leg and the foot, which is held slightly below the level of the knee.

(continued on page 76)



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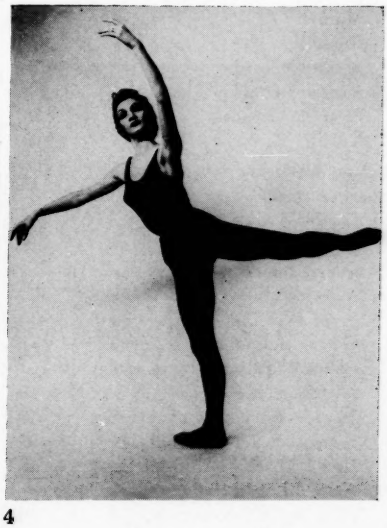

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DO's Continued

5. **Attitude éffacé** (Russian school)

The difference lies in the fact that the body is not held forcibly upright but is allowed to bend slightly forward toward the supporting foot. Actually this pos. permits more freedom and the dancer will find it easier to keep the knee correctly raised.

6. **Attitude epaulé**

This attitude is executed exactly as the Cecchetti **attitude croisé.** The difference lies in the direction of the body in space. This attitude stems directly from the **epaulé derriere** (see D. M., March '56). The dancer faces an upper corner of the stage presenting a three-quarter rear view to the audience.

7. **Attitude croisé devant**

This pos. is really **croisé devant.** (see D. M., Feb. '56) but the raised leg has the knee bent instead of stretched straight. The knee must be strongly pressed outward and the foot itself raised as high as possible in order to approximate the attitude pos. of the leg and to give a good line.

DON'TS

Here we see how awkward the **attitude** position can look when incorrectly performed.

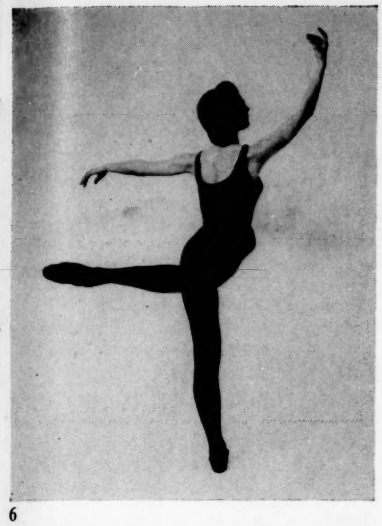
8. The knee has been allowed to drop below the level of the foot.

9. The raised leg is insufficiently crossed and consequently the arched line of the pose is lost. Note too, the awkwardness of the raised arm and hand. The arm is too straight, the wrist broken, the hand appears lifeless.

10. Balletic line depends to a great degree on well turned-out legs. See how strange the pose looks when the supporting foot is not well turned-out. This, by the way, is a very common fault in students who have not been made "line conscious."

11. If the raised knee is bent at a right angle in **attitude éffacé** the result is that the entire lower leg appears cut off from the knee.

(continued next month)



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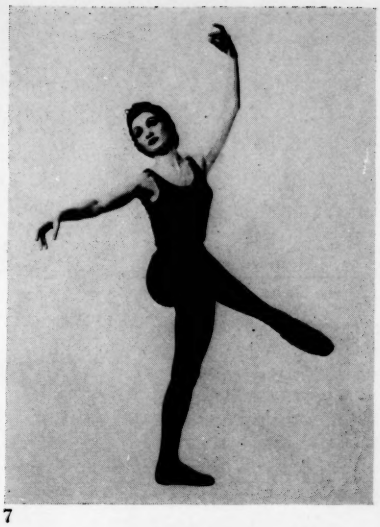

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DON'TS Photos by Walter E. Owen

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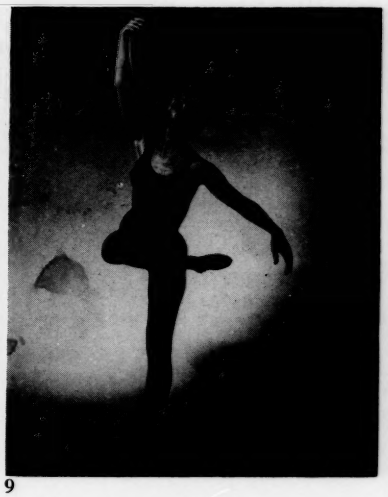

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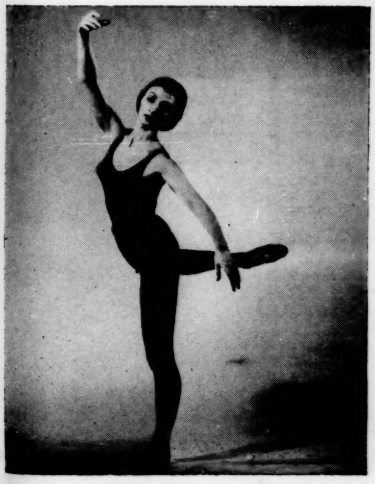

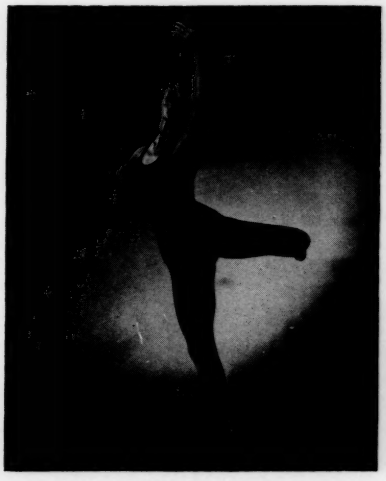

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(continued from page 6)

Mary Hinkson's dancing and Harry Belafonte are about the only things to praise in the pretentious revue, "Sing, Man, Sing." Choreography was by **Walter Nicks. Alvin Ailey** was also a soloist . . . A happier revue is "Joy Ride," in from the Coast. A few complained about too much dance, but for us that isn't a fault. **Marc Platt, Bob Hamilton and Nick Castle** choreographed in 3 different styles for the versatile dancers. **Kelly Brown,** in Mr. Platt's "Lonesome Cup of Coffee" number, brings down the house. **Irma Grant,** once of Ballet Theatre is outstanding in the group which lists **Joanne Larkin, George Reeder, Christy Petersen, Patti Nestor, Buddy Spencer and Buddy Ryan.**

Ann Barzel

LITERARY NEWS

"Perspective of Indonesia," edited by **Faubion Bowers,** announced by Intercultural Publications for June 29, features a history of Indonesian dance by **Gaos Hadjasumantri.** On June 1 the Gotham Book Mart and Thos. Nelson & Sons gave a reception to honor Mr. Bowers and to celebrate the publication of his "Theatre in the East."

Music Publishers Holding Corp. has added these Labanotation books to its catalog: **George Balanchine's** Pas de Neuf from "Swan Lake;" "16 Dances in 16 Rhythms" by **Ted Shawn;** "The Teddy Bear's Picnic," a children's routine by **Gertrude Hallenbeck;** and "Better Dancing With **Fred Astaire,**" 12 ballroom routines styled by the Astaire Studios.

NEWS FROM PARIS

Following his former partner **Rosario** into the Theatre de l'Etoile, **Roberto Iglesias,** with **Flora Albaicin,** presented a Spanish program of much originality. Although the Co. is young, the stars have nevertheless already proven their mastery, and the program was brilliantly dynamic. Iglesias has, in addition, used the classic Spanish dance in a manner which suits his dancers well. Decor and costumes are imaginative with design and color singing happily. The tasteful and interesting choreography for "Three Cornered Hat" is particularly good for **Maruja Blanca.** Serious and virile in style, Iglesias as a dancer shows a fiery authority. Flora Albaicin, whose temperament we've had a chance to admire when she was with Antonio, shines beside her new partner.

Harald Lander continues to conduct rehearsals at the Opera for "Concerto," music by Bela Bartok, which will star **Yvette Chauvire** and **Peter Van Dijk.** Announcement was made of a revival of **Lifar's** "Chevalier a la Demoiselle" with **Liane Dayde** . . . The Library of the Opera Museum will pay homage to the great Spanish dancer **Argentina** in a June exhibition.

Jean Babilee is now rehearsing his own Co. which he will head. He choreographs 4 ballets — "Cameleopart," music by Sauguet; "Sables," music by Maurice Le Roux; "Marathon" done to music by d'Heuze; and "Ballade" by Debussy. **Jerome Robbins** may do some choreography for the Co. The initial program will be presented at the 3rd Internat'l Festival of Dance at Aix Les Bains, as well as the Theatre des Champs Elysees. **Janine Charrat** who has just created "I sette peccati" for La Scala does the Divertisements for the new opera "Sampiero Corso" to be presented at the Bordeaux Festival as well as by the London Festival Ballet . . . Starting May 15, Les Ballets Modernes de Francoise et Dominique present 30 performances of a spectacle entitled "Parades, Complaints and Farandoles."

The **de Cuevas Co.** dances at Vichy June 30 and July 1 . . . George Reich makes his screen debut in Robert Vernay's "Lumiere du Soir."

From June 11-July 11 the Soviet Ballet of the Nat'l Lyric Theatre of Stanislavsky and Dantchenko appears at the Chatelet Theatre, presenting 3 ballet programs, including the full-length "Swan Lake."

Marie-Françoise Christout

REGIONAL COMPANIES

The **Fla. Symphony Orchestra Ballet Co.,** which draws from 2 ballet schools in the Orlando and Winter Park area — the **Ebsen School of Dancing** and the **Royal School of Dance** — will have another mat. and eve. ballet program with the Fla. Symph. next season. Based on this year's attendance, an audience of over 3,000 school children is anticipated for the mat. program.

The Ogilvie Concert Ballet of Jacksonville, Fla., directed by **Betty Ogilvie,** has changed its name to the **Ballet Guild of Jacksonville. Igor Schwezoff,** following his season at the Teatro Municipal in Rio de Janeiro, was guest teacher for 2 weeks in May at Miss Ogilvie's school before he went to Calif. for the summer.

The **Southern Ballet** of Atlanta presented "Shadowplay" May 12 in Piedmont Park as part of the Atlanta Art Festival. On May 16 the group danced part of "Rococo Symphony" on Dave Garroway's NBC show. **Pittman Corry,** the co.'s co-director, is this summer choreographing 6 musicals for Atlanta's Theatre Under the Stars.

Dance Artists of Philadelphia has now been re-titled the **American Dramatic Ballet.** The group, directed by **Rex de Vore,** plans a So. Amer. tour in Aug. **Anna Christine** and **Oleg Romansky** are to be featured. At the July convention of DEA in NYC Mr. de Vore and **Diana Fellows** will dance the "Black Swan" pas de deux.

San Francisco's **Ballet Celeste** concluded its Spring season with 2 programs June 9 & 10, benefits for the Community Chest. 1st was a repeat of their Pavlova Memorial Concert; 2nd featured the premiere of "Goldilocks and the Three B's." The teenage group has several summer tour dates . . . A recently organized co. is the **Silver Springs, Md., Junior Ballet,** headed by **Thelma Tierney** and **Louis Tupler.** The group made its debut in a pair of programs May 20 & 27 in 4 works by Mr. Tupler, with the Montgomery County Symph. accompanying . . . A ballet group of 20 in Erie, Pa., directed by **Statia Sublette,** has presented "Swan Lake" and "Les Sylphides" in recent concerts with the Erie Philharmonic. . The **Houston Youth Symphony Ballet** has scheduled its 1st Workshop from July 16 to Aug. 10, a project planned to be an annual event. Offered at no extra cost to co. members, the classes and lectures — in ballet, ballet history, modern dance, drama, rhythmics, make-up the French language as related to ballet, etc. — are to be held 3 days a week. Director **Emmamae Horn** and her associates are making efforts to add to the Workshop staff well-known teachers from other parts of the country.

A newcomer regional co. is the **Suncoast Ballet,** organized by a group of teachers from Manatee, Sarasota and Pinella Counties in Fla. Officers are **Candy Vogle,** Pres., **Lois Eborn Gilbart,** 1st VP, **Pauline Buhner,** 2nd VP, **Geraldine Lennox,** Sec'y, **Imogene Helm,** Treas. 23 Junior and 23 Senior members were chosen in the 1st auditions.

The **Nashville Ballet Society** is the new over-all name of the regional group directed by **Albertine Maxwell.** The adult co. will continue to be called **Les Ballet Intimes,** and the apprentice group, the **Dance Crafters.** Auditions for the augmented organization were held May 5, with another scheduled in Sept.

(continued on page 81)

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SCHOOLS AROUND NEW YORK

Oct. 12 is the announced opening date for the 1st of the new **Andre Eglevsky-Melissa Hayden** ballet schools, in Cedarhurst, L. I. Plans are under way for a 2nd studio in the Bronx . . . At the **Fred Astaire Studios** on Park Ave. **Ted Shawn** officiated for the year's final exams in the Ethnic Dance Dept., headed by **Matteo.** Mr. Shawn reported 12-year-old **George Schmidt** an especially promising talent.

The Jewish Community House of Bensonhurst, B'klyn, announces an expanded program for its Dance Center, directed by **Alan Banks.** Beginning in Sept. there will be daily classes in ballet and modern dance, elementary to advanced, along with courses in imporvisation, theory and composition. A permanent performing co. is also planned . . . **Jules Stone** is holding 2 tap routine sessions for teachers, July 23-24 and July 27-28.

A full-length "Sleeping Beauty" ballet was the feature of the 5th anniversary recital of the **Galina Deinitzin Studio** at the B'klyn Academy June 10 . . . B'way actress Jayne Mansfield and Jayne, Jr. are currently studying at the **Jack Stanly School. Timmy Everett** still be in charge of Mr. Stanly's Modern Jazz classes.

Eileen O'Connor's June 17 recital featured "The Romantic Tin Soldier," "Midsummer Night's Dream," a ballet based on the vision of Bernadette at Lourdes, a Stephen Foster and a Chopin suite. Summer session at Miss O'Connor's **Academy of Ballet Perfection** is July 1-Sept. 1, except for the week of July 23, when she teaches at the Chicago Nat'l Assn. of Dance Masters . . . **Blanche Evan's School of Creative Dance** held annual Open Classes May 26 . . . The **Elizabeth Delza School** gave a demonstration of Creative Dance May 27 at the Chester Hale Studio . . . **Irving Burton's** studio is holding summer classes through Aug. 9. Assisting Mr. Burton are **Anneliese Widman** and **Maryan Francis . . . Nathalie Branitzka's** summer teachers' course is July 9-Aug. 3 and the students' course is July 9-Aug. 17.

SCHOOLS AROUND THE COUNTRY

Conn. Coll. School of the Dance at New London supplements its regular session (July 9-Aug. 19) with 3 specialized courses: training for teachers of dance to children, Aug. 6-19, with **Ruth L. Murray and Delia Hussey;** a course for dance accompanists, July 23-Aug. 5, with **Hazel Johnson, Ruth and Norman Lloyd, Louis Horst and Theodora Wiesner;** and a course for teachers of dance in high schools, colleges and adult groups, Aug. 6-19, with **Barbara Beiswanger** and Miss Wiesner. For the children's work a group of 30 youngsters from the area will be available daily for demonstrations, experimentation with methods, etc.

Eleanor King is guest teaching in Seattle through July 20 at the **Martha Nishitani Modern Dance Studio.** The school's summer session continues to Aug. 25. Earlier this season (Apr. 21) at the U. of Ark., where she is Assoc. Prof., Miss King staged a dance production of Gluck's "Orpheus." A cast of 25 dancers were accompanied by the 50-voice Collegiate Choir. **Richard L. Green** danced Orpheus, opposite **Margaret Scholl** as Eurydice.

Miriam Marmein was guest artists at the 1st annual recital of the **Professional Dance Studio,** E. Orange, N. J., on June 11 . . . **Iris Merrick** will be choreographer for the summer session of **Gray Gables Jr. Theatrical Workshop,** Kitchawan, N. Y . . . As a result of approval by U. S. Immigration authorities, non-immigrant aliens may obtain student visas for study at the **George Milenoff Ballet School,** Coral Gables, Fla. . . . **Carolyn Brown** was guest performer May 28 at the Fitchburg, Mass., dance festival presented by her mother, **Marion Rice** . . . **Tuulikki** awarded her annual Dance Arts scholarship to **Margaret Villalobos,** Sanger, Calif., H.S. sophomore . . . Annual Ballet Workshop performances of Detroit's **Armand School of Theatrical Art** were held June 3 & 10 . . . **Constance Hardinge** and ass't. **Rachel Webster,** dance teachers of Bristol, Va., are spending 2 months in Italy.

DALLAS NEWS

Donald Saddler, taking time out from choreographic chores during the pre-B'way tour of "Shangri-La" came here June 3 to hold auditions for 3 State Fair Musicals — "Can Can," "The Great Waltz" and "Show Boat." From 80 applicants he selected 8 girls and 3 men, with 3 additional men to be chosen in NYC. Signed were: **Jerry Bywaters, Nancy Moseley and Madelyn Cole,** Dallas; **Kitty Malone, Larry Roquemore, Edwin Holleman, and Raymond Smith,** Ft. Worth; **Beverly Cottle,** El Paso; **Betty Jenkins** and **Zene Lou North,** Corpus Christi; **Jackie Ebeler,** New Orleans.

For his 3rd "Soiree de Ballet" at the Courtyard Theatre June 1, 2 & 3, **Nikita Talin** choreographed "Les Folies Francaises," "Les Petits Rats," and an "Aida" ballet. **Edwin Holleman** choreographed "The Job," to music from "The Man With the Golden Arm." Principal dancers were **Maria Strattin, Kathleen Smith, Judy Engelmann, Kitty Malone, Letitia Gray, Melinda Terry, Edwin Holleman, Larry Roquemore.**

The **Edith James Dance Theatre** presented **Nathalie Krassovka** and **Wilson Morelli** in a Courtyard Theatre program June 15. These faculty artists were featured in a full 2-act "Giselle," with **Rosa Hopper** dancing Myrtha. Khatchaturian's "Masquerade" and "Rhapsody in Blue," both choreographed by Mr. Morelli, completed the program. In solo roles were **Judy Marcus, Alreda Millat** and Miss Hopper.

On May 7 the **Austin Ballet Society, Inc.,** was chartered as a non-profit, educational and cultural corp. in Austin, Tex. **Barbara Carson** of the Carson School of Ballet was appointed artistic director by the board of directors which consists of **John Bustin, David Carson, Mrs. Robert Fagg, Mel Pape, Ezra Rachlin, Donald Scott Thomas, Raymond Todd.**

Toni Beck choreographed 2 numbers for an all-Rodgers & Hammerstein Starlight Concert program June 17 at State Fair Park. Principal dancers: **Jerry Bywaters, Kitty Malone, Peggy Flynn, Larry Roquemore, Eugene O'Brien, Jack Harwood, Patti O'Keefe.**

Ann Etgen, former student of Nikita Talin, has joined the **de Cuevas Ballet** in Europe. *Toni Beck*

REPORT FROM DENVER

The **U. of Colo. Dance Group** and Choir gave 9 well-received performances on a 4-day tour of western Colo. cities. Their program included part of Honnegger's "King David" and songs and dances from "Brigadoon." Group, directed by **Charlotte Irey,** is now at work on dances for "Oklahoma!" to be given at the U. of Colo. in July . . . **Eleanor King, Virginia Tanner** and **Helen Tamiris** are among the instructors due in July at the Perry-Mansfield School of Theatre and Dance at Steamboat Springs, Colo. . . . At Loretto Heights, Coll., the **Covillo-Parker Dancers** performed in Max di Julio's new opera, "Baby Doe," which deals with Colorado's early-days Silver Queen (subject also of Douglas Moore's opera, "The Ballad of Baby Doe," which **Hanya Holm** is to choreograph at Central City).

Rhoda Gersten, assisted by her pupils, gave a lecture-demonstration May 20 on "Teaching of Creative Dance to Children"

(over)

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at Farmer's Union Aud. Mrs. Gersten gives a solo recital at the same theatre June 24 . . . The musical "Seventeen had a 9-performance run at Denver U. with a group of delightful dances staged by **Martha Wilcox** . . . Students of **Vera Graham** dance this month at Phipps Aud. and will include a version of the "Nutcracker Suite" . . . The **Lamont School of Music** is offering its 1st concentrated summer course in dance, with classes in modern dance, ballet and composition. **Vera Sears, Mary Cornish and Normandie Karr** are teaching . . . The **Ballet Theatre** summer course has **Dmitri Romanoff** and **Serge Unger** as guest instructors. Their Workshop Group is preparing a program to be given at Colo. State Coll. of Ed. at Greeley . . . The **Lillian Cushing School of Dance** is giving its 30th annual summer course. Former Cushing student **Patti Bowman** has returned from London after a season's study at the Sadler's Wells school.

Rhoda Gersten

REPORT FROM LATIN AMERICA

ARGENTINA: **Renate Schottelius'** Contemporary Dance Group has been performing in Mendoza.

BRAZIL: From Sao Paulo **Alicia Markova** left for the US enroute to Europe. Her partner, **Oleg Briansky,** remained for a holiday in Rio.

Igor Schwezoff, whose return to Brazil had been greeted with such enthusiasm by the ballet public, suddenly returned to the US, canceling his contract with Rio's Teatro Municipal. 2 weeks after his departure the press had not referred to it. However, Mr. Schwezoff told us that he had not found at the Municipal an atmosphere suitable for serious work.

Sylvio Wanick-Ribeiro

URUGUAY: A successful revival of "Coppelia" by **Roger Fenonjois** took place at the Sodre, with Swanilda danced by **Lolita Parent,** Franz by **Yelle Bittencourt.**

CHILE: The 15th anniversary season of the **U. of Chile Ballet** has brought 2 important events. 1st was the revival of **Uthoff's** version of "Coppelia" (the co.'s 1st important production), with new costumes by Hedi Krasa. The performances by **Virginia Roncal** and **Patricio Bunster** were outstanding. 2nd event was "The Green Table," in the repertoire since 1948 when **Jooss** staged it for the Co. The successful revival showed that the ballet had not dated and preserved its full emotional impact.

Tamara Toumanova, at present on a Latin American tour, partnered by **Wladimir Oukhtomsky,** gave 4 recitals in Santiago to full houses. It is, however, not possible to write enthusiastically about them — her extraordinary technique did not offset poor programs and choreography.

Hans Ehrmann-Ewart
"BALLET"

NEWS FROM PORTUGAL AND SPAIN

LISBON: The **de Cuevas Ballet** has given 20 performances in Lisbon and Oporto. Both engagements were sell-outs, and to the box office success must be added artistic distinction. Under **Nicholas Beriosoff** the corps de ballet has acquired new discipline and finesse, and the classics, especially, are danced in the best tradition. **Rosella Hightower, Marjorie Tallchief, George Skibine, Ana Ricarda,** and guests **Nora Kovach and Istvan Rabovsky** were wildly applauded at all performances. The Marquis de Cuevas was called to the stage several times for speeches. Portuguese audiences and critics were enthusiastic about the new "Perlimpinade," an intelligent ballet in the Spanish idiom with story, scenery and costumes by Xavier Coll, and music by Mompou. Choreographer **Vladimir Skouratoff** and **Jacqueline Moreau** dance the leads well.

MADRID: The 2-week season of the de Cuevas Co. was practically sold out in advance. New to Madrid will be the Marquis' "L'Ange Gris," Ana Ricarda's "Del Amor y la Muerte" and "Ines de Castro," and Skibine's "Prince du Desert." The Co. goes to Switzerland in July.

Robert Ximinez, Manolo Vargas, Alberto Portillo, Milagros Gill, Rosario Petri, Pilar Saraceda and a Co. of 12 have left for a tour of France. **Totoy de Oteyza,** who has a school in Manila, opens a ballet studio in Madrid in Dec. She will also choreograph a work for de Cuevas to be premiered in Cannes in 1957. Brazilian teacher **Nelson dos Santos** has opened a Madrid school.

Luigi Gario

NEWS FROM HOLLAND

The 3 Dutch companies have spent this season in a "battle of the classics," which is fun for the locals, who rarely see the classics performed by an adequate co. The box office hit is the complete "Coppelia" by the **Ballet der Lage Landen.** In **Angela Bayley** they have an ideal Swanilda. **Jack Carter's** working of the 1st 2 acts tells the story while adding more dancing. Unfortunately he has re-choreographed the last act dances, which were quite all right to begin with. I have already enjoyed 4 performances, which is as uncommon as a music critic enjoying yet another Beethoven Seventh reading.

All 3 groups perform "Swan Lake," Act II. I much prefer that of the **Netherlands Ballet,** as they alone have a born Odette in **Linda Manez** . . . The **Netherlands Opera Ballet's** production is remarkable only for the delightul backcloth of Dimitri Bouchane . . . **Ine Rietstap,** Swan Queen for the Ballet der Lage Landen, again shows that she is a most intelligent dancer, but one must really be a Danilova to get away with a role that does not suit . . . The 3 versions were produced respectively by **Lubov Egorova, Francoise Adret** and **Jack Carter.**

In the Netherlands Ballet production of "Giselle," **Anton Dolin** gave as magnificent a performance as Albrecht as I've seen him give in over 20 years. To comment generally on the production, however, might constitute libel . . . 20th Century classics presented or promised this season include "Prince Igor," "Petrouchka," "Death and the Maiden," "Concerto Barocco," "Night Shadow," "Jeu de Cartes" (Charrat), "Suite en Blanc," and Symphonie pur un Homme Seul."

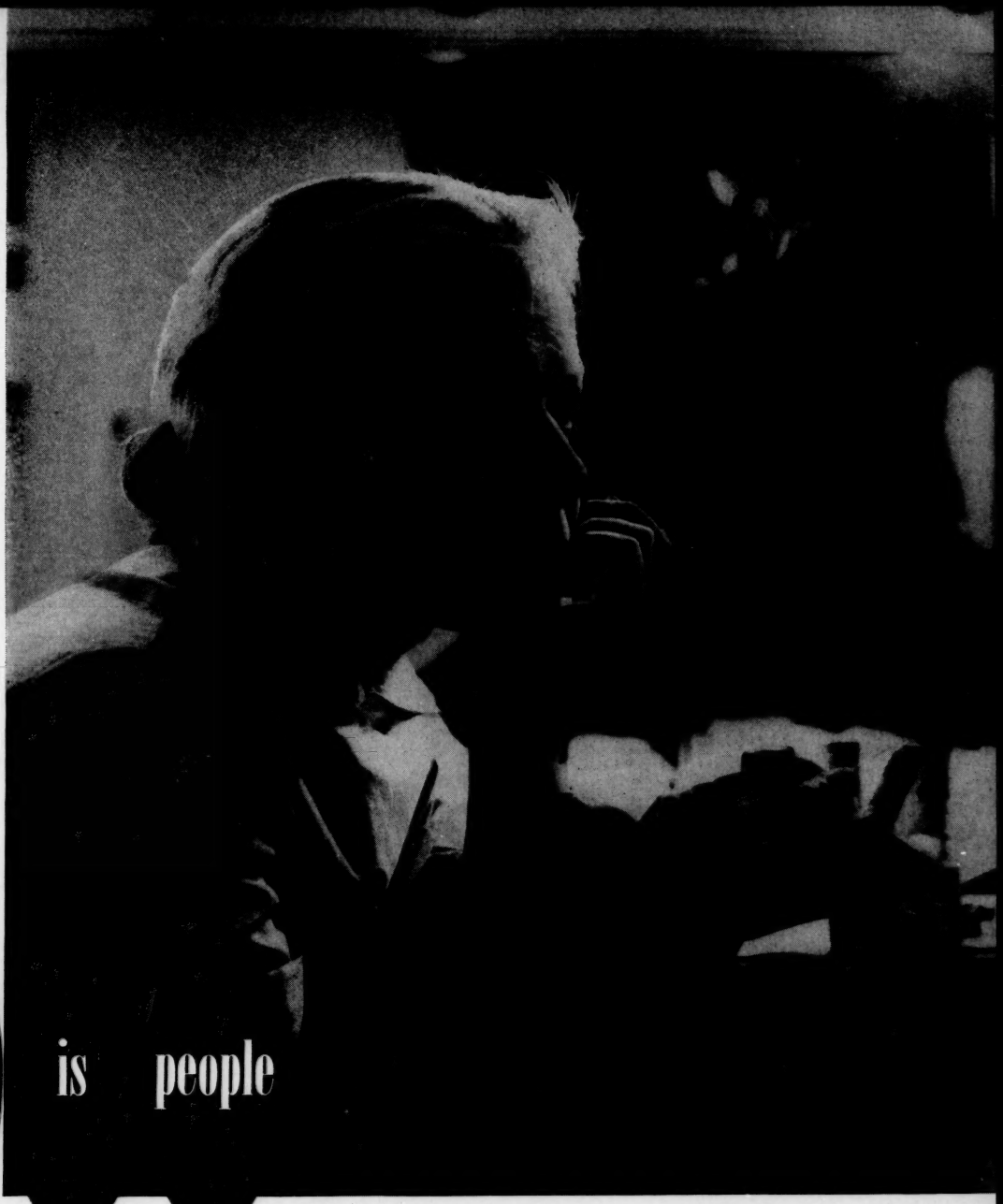
Leo Kersley

REPORT FROM AUSTRALIA

Katherine Dunham & Co. are in Melbourne. For the 1st time in the city's history dance plays a big role in each of its 4 theatres: the **Borovansky Ballet** at Her Majesty's, Dunham at the Tivoli, "Kismet" at the Princess, and "The Boy Friend" at the Comedy. The Who's Who of Dance were all at a Dunham matinee. They stamped, cheered and rivaled the frenzy of the drums onstage. Word of mouth publicity will probably result in the Dunham season being a financial success, but at the moment it is a question mark. The Tivoli is a vaudeville house and its usual audience is unprepared for such a rare plant. The co. goes next to Sydney, then on to New Zealand.

Lichine's new ballet, "Corrida," won excellent notices after the Borovansky premiere in Melbourne. **Kathleen Gorham** and **Paul Grinwis** are so well cast in the leads that if either were unable to appear, the ballet would have to be cancelled . . . "Kismet" has passed its 200th performance. Choreographer **Lisa Brionda** has used pseudo-East Indian movement that is charming. **Vija Vetra** as an Indian princess is a highlight of the opulent show.

Beth Dean



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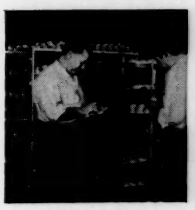

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